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for Connoisseurs

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POTRETTI DI GIACOMO VENEZIANO

A PORTRAIT BY GILBERT STUART

BY C. J. HOLMES

THAT excellent portrait painter, Gilbert Stuart, has not yet received his due, though the forthcoming publication of Mr. Hart's biography will doubtless make amends for past neglects. Mr. Hart's book will have the great advantage of including the large proportion of Stuart's work which was produced in America and remains there. Meanwhile the biographical notice in Mr. W. G. Strickland's "Dictionary of Irish Artists" and the list of pictures appended to it is the best existing foundation for a study of Stuart's work in Europe. His portraits in the National Portrait Gallery prove his skill and science. There is a dashing freedom and fluency not unsuited to the stage about his likenesses of *John Kemble* and *Mrs. Siddons*. There is a fine solidity about *John Hall*, the engraver, and something more than solidity about *William Woollett*—a presentment as lively in its character drawing as it is in design and colour. In the *Benjamin West*, less striking as a piece of painter's craft, there is a still more definite effort at psychological insight. West for most of us is a worthy but not very interesting figure. But he had befriended and helped Stuart on his arrival in England, and Stuart has evidently done his best to prove his gratitude by taking particular care with his picture. It is in consequence the smoothest and least freely handled of all Stuart's works known to me, but what it lacks in technical interest is compensated, at least to my mind, by the fact that it explains West's character and success, from the "far-away look" in the eyes, which counts for so much in certain forms of society, to the singularly practical mouth, indicating a man who was not likely to let slip any opportunity which fate might throw in his way.

A CHINESE PICTURE

BY ARTHUR D. WALEY

TOWARDS the close of the Northern Sung dynasty,¹ when more than a hundred years of peace and prosperity had raised the capital of his empire to an unparalleled height of magnificence and luxury, Hui-tsung commanded the academician Chang Tsē-tuan to make "a pictorial record of the misty prospects of Pien River".

Of this emperor we read the remarkable fact that "he forbade his painters to copy the works of old masters, and insisted on their imitating from life the actual form and colour of the objects depicted". How such an order was received by the academicians the student of Far Eastern art will easily guess. But the emperor set an example by

These portraits belong to the years 1785 and 1786. Sir Claude Phillips's charming male portrait must, I think, be dated a little later. Stuart fled from London to Dublin in 1789 to escape his creditors, and again in 1793 fled from a second host of creditors to New York. Whether this picture was painted in Stuart's last years in London or during his brief stay in Dublin matters but little. There are certain anonymous portraits which actually gain from their anonymity in that they leave free scope for the wandering fancy, and this is one of them. Did we know the name of the youthful sitter we might find that he grew up into something hopelessly respectable and commonplace. But, knowing nothing, we may reconstruct for ourselves, just as we please, this dandy in the lavender-grey coat with the abundant frills who sits so jauntily before the green curtain in Stuart's studio, certain to have the sympathy of the painter, himself one who lived extravagantly and was a favourite with women, in spite of his searching eye and biting sarcasm. But there is a joviality in Stuart's own face, and a vigour of character in his big nose that this young gentleman has not. His delicate pink cheeks are those of a blushing girl. There is something of the fashionable beauty in his nervous caprice, his confident self-satisfaction, his cynical pleasure in the admiration of his fellows. Gainsborough might have painted him as a pendant to a *Perdita Robinson*. No! *Perdita* would have looked too innocent. A fitter companion for him would be painted Grace Elliott or, better still, that languid, unlucky Lady Elizabeth Luttrell, who watches her elder sister strolling arm-in-arm with the little Duke of Cumberland, in the picture at Windsor Castle.

devoting himself to the realistic representation of birds' plumage.

Of Chang Tsē-tuan little is known except in connection with the picture² which is the subject of this article. He chose for it the title *Going up the River for the Spring Festival*. The river in question is the Pien, and the town of the picture corresponds more or less to the modern K'ai-feng Fu in Honan. It was at that time the capital of China, and was known as Pien City or Pien Bridge. The roll shows the happy multitudes of holiday-makers going up the river and along the tow-paths in barges, house-boats, carriages, waggon, or on horse-back. It begins in the country, takes us up to the walls of the town, through the markets to the Great Bridge, and finally beyond the city

¹ 960-1126 A.D.

² It was a "makimono" about 30 feet long.

A Chinese Picture

to the Imperial Palace. About a year after the painting was made, Pien City was sacked and burned by the Chin Tartars. It is this fact which gives to the picture the sentimental interest which is always emphasized in the Chinese accounts of it. They find the picture full of "the sentiment of *then* and *now*", of the doctrine that "whatever is exalted must needs be laid low". "As we look (writes a Ming critic) at the crowded hamlets and houses, at the magnificence of the coaches and boats, at the abundance of merchandise, surfeiting desire and exceeding superfluity—we cannot refrain from regretting that we did not ourselves live in those times, and see these things with our own eyes. But the thought that no state can reach its zenith without some subsequent decline is one that chills the wise man's heart".

The great Kublai Khan saw the picture about the year 1270 and wrote the following poem :

Under T'ien-ching Bridge
The water—swirl, swirl.
Beyond the willows, the market boats
Flanked by the coaches on the tow-path.
I see before me Pien City
In the days when all was well;
And happy in the spring-time, countless thronging
pre-war men.

The art-literature of China is immensely rich. Less has been written about this picture than about many others of the same period; yet the extracts which I am about to give are mere samples, selected out of a much larger bulk of material.

(1) *Chang Chu's Inscription*. (To be found on most copies of the roll.) Han-lin (*i.e.*, Academician) Chang Tsē-tuan's "style" was Ch'eng-tao. He was a native of Tung-wu [in Kiangsu]. When he was young he was fond of reading, and went to the capital [*i.e.*, K'ai-feng Fu] to study. Afterwards he practised painting and was particularly good at architectural drawings. He was very fond of drawing boats, carriages, markets, bridges, etc., and in several of these subjects he started a style of his own. It says in Hsiang's "Record of Pictures": *Contending for the Goal at the Western Lake and Going up the River at Easter*, both belong to the "Shēnp'ín" [divine standard, the highest of the three standards into which pictures were divided].

The possessors of these pictures ought to treasure them.

One day after Easter, Ta T'ing ping-wu [1186 A.D.], written by Chang Chu of Yen-shan.

(2) *Yang Chun's Inscription*. (14th century.)

I, Chun, in the year hsin-mao of the period Chih-sh'eng of the Yüan Dynasty [1351], was living in Chi [in Chih-li], and had long been searching out paintings old and new in order to refresh my eyes and ears. Before long I met someone who knew this picture. He said it had originally been in the Imperial collection.

Afterwards it was stolen by a mounter, who substituted a copy for the original, and sold it to a high official. The official afterwards went as prefect to Ch'ên-t'ing [Chih-li], and the people left in charge of the picture appropriated it and sold it to a Mr. Ch'ên at Wu-lin. After he had had it several years, Ch'ên came under a criminal charge which was being urgently pressed against him. Moreover, he heard that the prefect was going to leave the town [and would want to settle up outstanding cases]. So, fearing he would get into trouble, he thought he had better part with it to some gentleman. I, Chun, hearing this, emptied my purse to buy it, and it has always been my favourite. At the beginning of the roll there is an inscription by Hui-tsung [Emperor 1101-1126]. At the end, a number of poems by various scholars of the late Chin dynasty; also a considerable number of private seals after the poems.

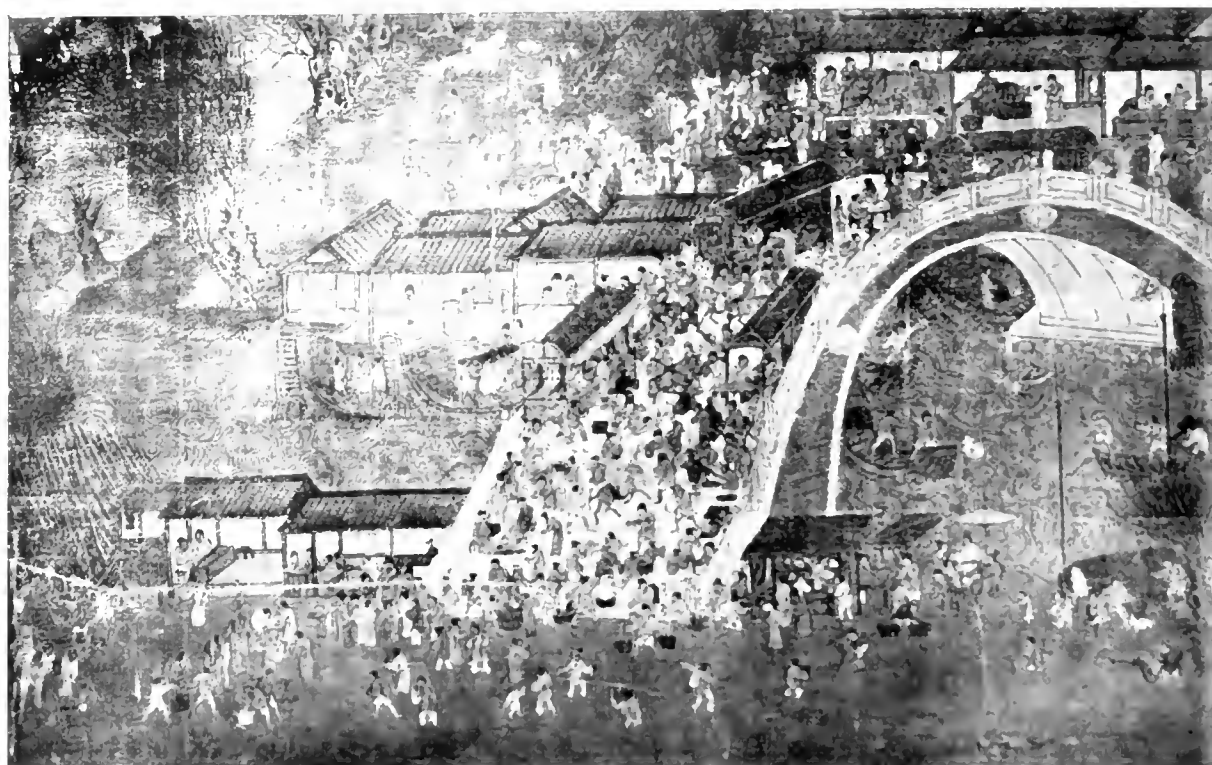
In the composition of the picture, the perspective (*lit.*: "far and near, high and low") of the walls, markets, bridges, houses, cottages, etc.—the relative size and appearance and disappearance³ of the grasses, trees, horses, oxen, donkeys and mules—and the coming and going and due order of the stationary and moving figures, boats, carriages, etc.—are all represented in a way completely defining their various individualities.

But these would take too long to describe in detail. It is indeed a vast panorama of Pien-ching in the days of its glory. After the Red Liang dynasty (907-921) Pien reached an extreme point of decay. But after a hundred years of the fostering care of the Sung emperors, it began to revive. The ardent efforts of its princes and ministers, the prosperity and increase of the common people, the refinement of its manners and customs are all reflected in this picture. I think that the object of the painter was to leave to after generations a record of that prosperous time. Or perhaps, not being appreciated by his contemporaries, he wanted to produce a masterpiece which should distinguish him from the common herd of artists.

He spared no pains in the display of the most minute skill and did not leave out so much as a single hair. Such a task could not have been completed in a single day and night! He must indeed have toiled laboriously. Not long afterwards Ts'ai Ching and his son (ministers of the Emperor Hui Tsung. Their bad advice caused his downfall) obtained despotic power over the land and brought sorrow and pain to the people. The barbarous Tartars triumphed and the disasters which befell Pien-Ching were such as cannot be spoken of. When I think that not long after this picture was completed the old peaceful order of things suddenly vanished, giving place to smoke and desolation—I am overwhelmed.

At that time almost all the treasures of inner and

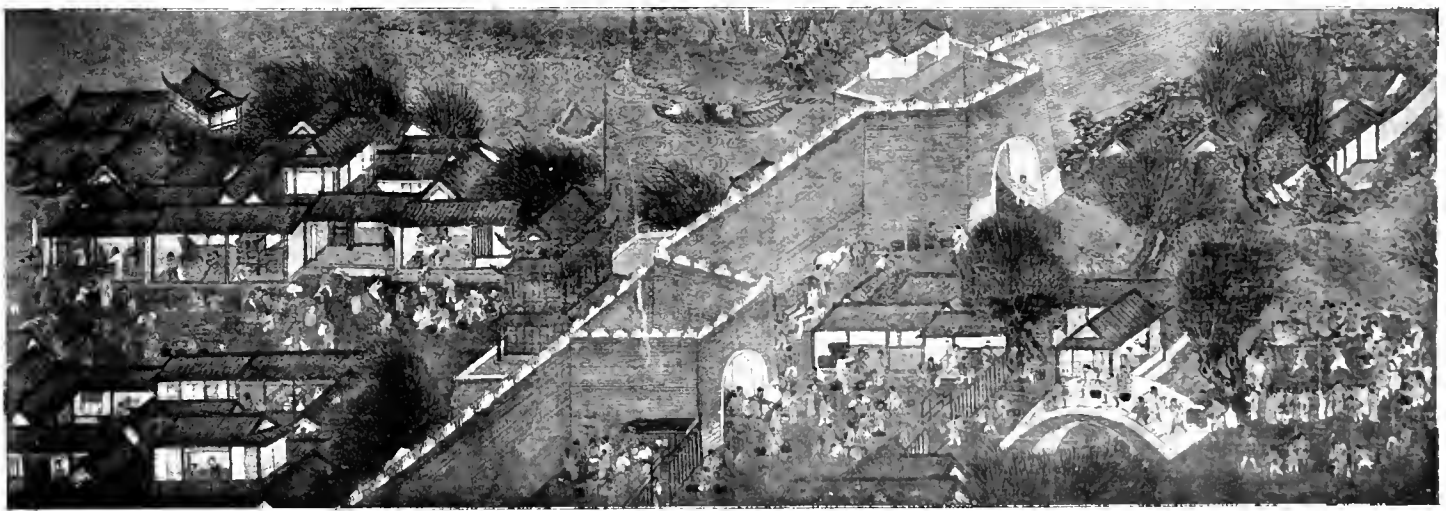
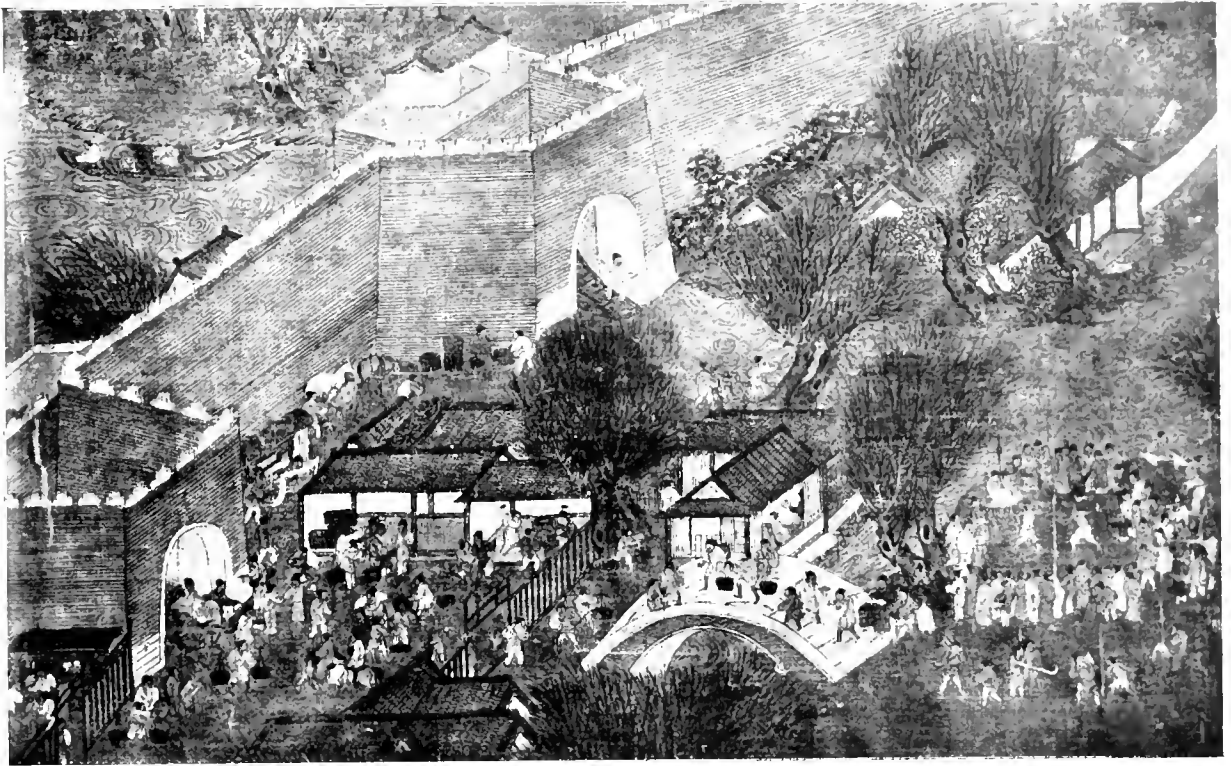
³ *i.e.*, aerial perspective.



THE BRIDGE, PHIN CITY. GENERAL VIEW. — AND FLOODING OF THE

CH'U, HING, TUNG

A CHINESE PICTURE
PLATE I



THE WALL, PIEN CITY, GENERAL VIEW, AND WALL ON LARGER SCALE (GRIFFITH MUSEUM)

A Chinese Picture

outer town were destroyed. Only this picture, though it has suffered the chances and changes of over two hundred years, is almost undamaged. Fate must have intervened! After the capture of the city, this part of the country remained for a long while in the hands of barbarians and was a prey to wars and disorders. It would be impossible now to rediscover the scenes portrayed in this picture. Alas! although the rise and decay of cities depend ultimately on Fate, yet the indiscretion of human plans is the immediate cause of disaster. That the cry of the yüan bird was heard at the T'ien-ching Bridge [a metaphorical way of expressing the ruin of Pien-ching] and that the periods Ch'ung-ning to Hsüan-ho (1102-1126) should have suffered the oppression of a tyrannical government—was not this all due to the fatal errors committed by the statesmen of the Hsi-ning period (1068-1078)? There must also have been somebody to blame for the fact that Pien City was laid in the dust, never to rise again.

Now [under the Yüan dynasty] the whole empire is united again and the old capitals of former dynasty all enjoy the Imperial blessing, and in population and prosperity, I suppose they do not fall short of their old state. But I have not been able to visit these places and view their prosperity. Therefore I delight in the skill of this picture and have recorded my emotions in the above words [dated 1352].

(3) The pictures of the Yen family all went into the Imperial collection. Chu Sha-an wanted them, and those in charge of them asked permission to sell them to him. The Emperor instructed them to ask a high price. When they were going to be removed from the palace, a court official who knew the value of the River Picture, opened the box and stole it. Just then the people in authority arrived, and the official hastily hid it in a crack in the wall of the Royal Aqueduct. The same day there was a great rain-storm and the water rose above the level of the crack. The rain went on two days and nights; when at length the water subsided the picture was found to be ruined beyond repair. [This was towards the end of the Ming dynasty.]

(4) There is a tradition that it was originally painted in the "po-miao" style (*i.e.*, in black and white), but that at the command of the Emperor Shih-tsung (1522-1566) the most skilful painters of the Academy coloured it. This is probably a mere wonder-lover's tale and not to be relied on.

(5) (From Tung Ch'ü-ch'ang's "Jung-t'ai Chi", c. 1600.)

The examples of the river picture are all Southern Sung copies of views of Pien-Ching. They have a certain sentimental interest and the work is very minute, somewhat in the style of Li Chao-tao [son of Li Ssü-hsün, who "founded" the northern School of Landscape Painting]. Unfortunately they are lacking in vigour of line. [An excellent

description of the British Museum copy.] [PLATES I, II.]

(6) Hsieh Kun, a connoisseur of recent times writes, c. 1890: "The family of Shên in the market-town of Pai-p'u in Nan-t'ung-chou [on the Yang-tze, near Ngan-king] possesses Chang Tsê-tuan's river picture. It is very detailed in workmanship, but is full of antique feeling. In Canton I once saw Ch'iu Ying's copy of this picture. In Ho-nan I saw Min Chên's copy. But neither of them is adequate. It is a pity that of Chang's original only the lower half remains, the rest having been cut off".

[The original picture is therefore presumably still to be found, in its dilapidated condition, at a village near the Yang-tze. The upper half (now missing) is no doubt the part which was destroyed by damp when the picture was hidden in a fissure of the canal wall, c. 1600 A.D.]

Many copies of the picture survive. Those in America I have not seen. Probably most of the existing copies were made from other copies and not from the original. This is certainly true of a very spirited 19th-century (?) version which is in the possession of Mr. Sidney Cockerell. It is a copy of a copy made by the 14th-century master, Shêng Mou. Of Shêng the following anecdote is told: "The painter Wu Chên was at one time a neighbour of Shêng Mou. Crowds of people from every quarter came to Mou's house offering gold and silk for his pictures, while Chên's gate was entirely deserted. His wife and children jeered at him, but he answered: 'Twenty years hence it will not be so.' And it turned out as he had said". The Wheel of Fate has overtaken Shêng Mou and he is not even mentioned in Professor Giles's "Chinese Pictorial Art". It is a free copy. "Although he calls it a copy of Chang's picture, he really modified it according to his own ideas", says one of the inscriptions.

The British Museum copy is earlier, but by an inferior painter. Other similar copies belong to Mr. Chester Beatty and to Mr. Eumorphopoulos.

SUMMARY OF THE PICTURE'S HISTORY

Painted by Ch'ang Tsê-tuan c. 1126, at the command of the Emperor Hui Tsung. Was subsequently stolen from the Imperial Collection and a copy substituted.

The original picture was acquired by Yang Chun c. 1352.

About the same time, it was copied by Shêng Mou and by Chao Chung-mu, son of Chao mêng-fu.

It next belonged successively to (1) Hsü Wên-ch'ing (2) Li of Hsi-yai (3) Lu of Ch'ên-hu (4) Ku of K'un-shan. Finally it passed into the famous collection of the Yen family.

Yen's pictures were acquired by the Emperor (c. 1600?), but subsequently sold, and in course of

A Chinese Picture

transit this picture was stolen and damaged. In the first half of the 19th century (?) a copy of Shêng Mou's copy was made. This is now in Mr. Cockerell's possession.

c. 1890 a damaged version was seen by the

connoisseur Hsieh K'un at Nan-t'ung-chou. This he took to be the original. He also saw a copy made by the 16th-century painter Ch'iu Ying, whom we know to have made copies of many of the masterpieces of the Yen collection.

NOTES ON GIOVANNI BATTISTA PIAZZETTA BY TANCRED BORENIUS

IN a recent issue of *The Burlington Magazine*¹ I had occasion to refer, very briefly, to Giovanni Battista Piazzetta's importance as an artist and as a link in the historical chain of development of Venetian painting. The importance of Piazzetta from this double point of view has undoubtedly come to be fully and generally realized as a result of the recent recrudescence of interest in the art of the Venetian Rococo, and it is all the more surprising that no serious attempt should so far have been made to deal exhaustively with his art. The object of the following notes on a number of remarkable and for the most part but little known works by Piazzetta is to supply some little material for the monograph on this fascinating artist, which no doubt will be written sooner or later.

By way of introduction, a few biographical details and remarks of a more general nature will perhaps not be out of place. Born at Venice in 1682, Piazzetta was thus the senior by some fourteen years of Tiepolo, who learnt so much from him, and on the other hand considerably younger than Gregorio Lazzarini or Sebastiano Ricci. Unlike Ricci, Tiepolo and many other Venetian 18th-century painters, Piazzetta did not shift the scene of his activity from one European country to another, although his fame was widespread and he numbered several patrons outside Italy; practically the whole of his life was spent at Venice, except for his years of study at Bologna, and he died at Venice in 1754. As for his training and the formation of his style, the *Life of Piazzetta*, prefixed to his "*Studj di Pittura*", published by his friend G. B. Albrizzi in 1760, mentions that he at first studied sculpture under the guidance of his father Jacopo, an able wood-carver; but his

inclinations were towards painting, and he accordingly entered the school of Antonio Molinari and remained there until his twentieth year. He then went for some time to Bologna, where he studied the works of the Carracci, and especially those of Guercino, "di cui parve voler imitar il gusto e la maniera". In connection with the fact that Piazzetta's father was a wood-carver, an attractive theory regarding the formation of his style is put forward by that excellent judge of art, Antonio Maria Zanetti, a contemporary of Piazzetta's. In his book "*Della pittura veneziana*" of 1771, Zanetti writes:—

Gran Maestro d'ombra e di lume fu il nostro Piazzetta: e in questo genere fece egli non poco onore alla scuola Veneziana; onde i disegni suoi e gl' intagli da essi tratti vengono ricercati dalle più colte nazioni e veduti con piacere ed estimazione. Ha egli ridotta questa parte del disegno alla sublimità; poichè non solamente usò nelle opere sue d'un certo gusto di macchia, siccome dicono, ma ne segnò e decise con dolce precisione tutte le parti, che in essa macchia sono comprese, col mezzo de' riflessi, e con l'arte di fortissimi scuri opportunamente disposti con l'aiuto sempre della verità. Pare a me di poter capire donde nascesse questo suo studio particolare, e di vederne i chiari principj. Era egli figliuolo d'uno scultore in legno; e dovea da fanciullo aver sempre sotto gli occhi i lavori del Padre, che dotto era nelle sua professione. Di giorno e di notte vedeagli a lume di lucerna con quell' attenzione ch'è propria de' figliuoletti, e di quelli specialmente che han genio. Quindi cred'io che la di lui tenera fantasia ne restasse talmente impressa, che col crescer degli anni si trovasse già piena abbastanza d'aiuti per fondare lo studio grande d'un ricercatissimo chiaroscuro. Aggiungasi la facilità del modellare in figure ch'egli dovette apprendere in quei tempi istessi: studio tanto lodato da' precettori di pittura; e molto utile infatti per vedere nella verità accidenti d'ombre e di lumi, che difficilmente può il Pittore da se immaginare.

There is indeed often in Piazzetta's figures so much that suggests Italian 18th-century wood-carvings as to make it impossible to treat Zanetti's argument as a piece of naïve pragmatism akin to that which looks for the origin of Rembrandt's treatment of chiaroscuro in the impression left upon his mind of the play of light and shade in his father's mill; and that Piazzetta in a large measure was affected by the example of the works of Guercino, with their bold contrasts of light and shade, is not to be doubted; but it is strange that none of the early writers of Piazzetta should refer to his indebtedness to another master, which yet, one should have thought, could not possibly have remained a secret to any Venetian 18th-century connoisseur. I am alluding to the painter Jan Lys, who was born

¹ See *The Burlington Magazine*, Vol. xxix, p. 343, etc. In writing of the bombing of the church of SS. Giovanni e Paolo, my only source of information was the daily press. I now see that the following account is given of the raid in the latest number, just received, of the official *Bollettino d'Arte* of Rome (fase. ix-x): "La bomba scoppiando nell' interno della chiesa produsse un foro di circa due metri irraggiando tutt' intorno immense schegge che colpirono i monumenti Mocenigo e Valier, e leggermente la pittura del Bissolo. Nessuna statua importante fu colpita e l'azione delle schegge venne in gran parte attutita dalle saccate di sabbia. Il grande spostamento d'aria provocato dell' esplosione produsse però danni non lievi al soffitto del Piazzetta che rimase scucito ed in qualche parte stracciato. Tutte le pietre furono divelte e caddero completamente gli intonachi delle volte delle navate longitudinali".



GROUP OF FIGURES (17TH CENTURY GALLERY)



(a) (M. 1000.000.000)

VERGIL'S SACRIFICE



(b) (M. 1000.000.000)



(c) (M. 1000.000.000)

NOTES ON JOHANNES PAULUS RITZEL

Notes on Giovanni Battista Piazzetta

at Oldenburg about 1590, received his first training in Holland, and then went to Italy, visiting Rome, and eventually settling in Venice, where he died in 1629. The church of the Tolentini at Venice preserves to this day one of the finest works of Lys, a *S. Jerome*, and many other pictures by him were in the 18th century still treasured possessions of various Venetian private collections. The art of Lys reflects the study both of Caravaggio and of various masters of the Venetian school—his friend Sandrart tells us that he thought particularly highly of Domenico Feti; and his later works—of which the *S. Jerome* referred to is one—exhibit in the treatment of chiaroscuro, in the handling, in the capricious, Rococo-like rhythm of the design and actually in the facial types, astonishingly close analogies with the art of Piazzetta.² Seeing that the works of Jan Lys must have been known to Piazzetta, the resemblance cannot possibly be accidental; and that this should only have been realized in recent times is undoubtedly surprising.

As regards their subjects, the works by Piazzetta can be divided into two main groups—religious subjects and *genre* pieces. Among the latter, by far the largest section is formed by his life-size busts of girls and boys, either alone or in groups—if pictures, often originally intended as decorative *surportes*. The drawings of these subjects are probably the best known and most widely appreciated of Piazzetta's works. Far rarer are his full-length life-size *genre* subjects—pastoral scenes, *chinoiseries* or *scherzi di fantasia* of a type of which the engraved tail-pieces of the superb edition of Tasso's "*Gerusalemme Liberata*", published by Albrizzi in 1745, and illustrated by Piazzetta, offer a variety of specimens. The best known of the paintings of this class is doubtless the brilliant canvas in the Venice Academy known as *L'indovina* (No. 483), representing two peasant girls playing with a dog, with other figures in the background. An important and hitherto unknown example of this class of Piazzetta's work is the one which I am enabled to publish by the courtesy of the owners, the 17th Century Art Gallery [PLATE I]. The picture shows a shepherd girl seated by a rock,³ and in front of her a semi-nude boy carrying a basket of grapes, standing on the edge of a little pool, whence a duck, pursued by two dogs, is seeking refuge among the reeds; in the background are seen two young lazzaroni. The picture shows well some of the most characteristic features of Piazzetta's style: his spirited composition, his bold contrasts of light and shade—which do not,

however, exclude a great delicacy of half-tones, as for instance in the two figures in the distance—and his amazing brilliance of technique; the scheme of colour, too, points to Piazzetta beyond any possibility of doubt and certain passages of it, such as the dull red and creamy white of the girl's costume, are of rare beauty. In some details the picture is curiously reminiscent of the Spanish school, and more particularly of the *genre* subjects of Murillo; and in this connection it may be mentioned that Murillo is one of the names under which Piazzetta sometimes masquerades. I remember seeing two or three years ago at a London saleroom a pair of pictures—busts of boys and girls in couples—assigned to Murillo, which were unquestionably by Piazzetta.⁴

Another fine example of this type of composition, probably unknown to the majority of students, is a picture presented by Sir Hugh Lane to the Dublin Gallery. Of this work I shall hope to treat in another connection.

More than one contemporary writer refers to the great slowness of Piazzetta in executing his pictures. Among the less known pieces of evidence to this effect is a passage in the report on the contemporary Venetian painters sent by the Swedish connoisseur, Count Tessin, from Vienna to Stockholm in 1736, in which Piazzetta is referred to in the following terms:—

*Piazzetta grand dessinateur et peintre très entendu qui mérite la première place, accordée au précédent (i.e. Pittoni). Mais sa manière est fort finie; et par conséquent extrêmement lent.*⁵

The introduction to the "*Studj di pittura*" states that the slowness of Piazzetta's method of work caused him to lose several commissions which otherwise would have come to him, and that he was obliged to produce his drawings in great numbers as a *gagne-pain*. I am not aware that *pentimenti* can be traced in the works of Piazzetta to any great extent; but of the patience and tenacity which he would show in modifying a scheme of composition we have a good instance in his various representations of the *Sacrifice of Abraham*. Piazzetta is known to have painted four, if not five, pictures of this subject. One is in the Dresden Gallery (No. 569), another was in the 18th century in the Algarotti collection at Venice, and was lent to the Old Masters Exhibition at Burlington House in 1912 by an anonymous exhibitor (No. 142); a third, formerly in the possession of the Marchese Chiericati of Vicenza, belongs to Mr. Roger Fry; a fourth, now untraceable, was, as Mr. Lionel Cust kindly informs me, in the collection of King George III; and according to Nagler, this subject

² The art of Jan Lys has recently been exhaustively dealt with by Dr. R. Oldenbourg in a paper published in the *Berlin Jahrbuch*, vol. xxxv (1914), containing reproductions of a large number of Jan Lys's pictures.

³ A somewhat similar figure (reversed) occurs in the tail-piece of the eleventh canto of the edition of Tasso's *Gerusalemme*, referred to above.

⁴ These pictures, sold at Messrs. Robinson & Fisher's, on March 19, 1914 (No. 129), are now, I understand, in the possession of M. J. Kronig of the Hague.

⁵ See O. Sirén, *Dessins et tableaux de la renaissance italienne dans les collections de Suède*, Stockholm, 1902, p. 108.

Notes on Giovanni Battista Piazzetta

has also been engraved after Piazzetta by P. A. Kilian—whether after any of the four pictures now referred to, or after a fifth, I do not know. The earliest of the three surviving examples is unquestionably the picture in the Dresden Gallery [PLATE II, D], for which it was acquired in 1741, or thirteen years before Piazzetta's death, from the Dux Collection at Wallenstein. Apart from the unpleasant spottiness of effect, caused by the forced oppositions of tone, the arrangement is rather clumsy and the action lacking in vitality. The next step in the evolution is shown in the picture formerly in the Algarotti Collection [PLATE II, C]. This, when exhibited at Burlington House, was assigned to Caravaggio; the style of the picture points, however, beyond any possibility of doubt to Piazzetta. There exists besides, an engraving after the picture by Pietro Monaco, naming Count Bonomo Algarotti as the owner, and Piazzetta as the painter; it is from this engraving that the accompanying reproduction is made.⁶ The figure of the angel is still closely reminiscent of the angel in the picture at Dresden: and as at Dresden, the figure of Isaac is shown in profile to the left; but the composition has been radically modified owing to the canvas now being an oblong; the figure of Abraham is facing, and altogether there is a vast increase of dramatic life and expression. The final stage in the evolution is then seen in Mr. Fry's picture [PLATE II, B]. The figures are now full-

⁶ The size of the picture as given in the Catalogue of the Old Masters Exhibition is 40 by 54 in., which tallies fairly well with the measurements given in the *Catalogo . . . della Galleria del fu Sig. Conte Algarotti in Venezia* (Venice, c. 1780), p. xvii, 39 by 52 in. (French).

length ones; the angel repeats motives from the two earlier versions, though a great improvement is effected by making the figure no longer turn its back to the spectator, the foreshortening of the right hand now producing a far more vigorous effect. The figure of Abraham is a development of the one in the Algarotti version⁷; the position of Isaac has been altered, and he now forms a large luminous mass right in the centre of the composition, while the lines of the right arm of Abraham and of the left wing of the angel form a long semi-circular curve across the whole width of the picture. As regards concentration of effect and dramatic intensity of expression, the present version is very far indeed in advance of the two others; and while the deliberation in the planning of the design and the loftily rhetorical sentiment undoubtedly recall the masters of the Bolognese school, yet the relation of this work as well as of the two earlier versions to the picture of this subject by Jan Lys in the Uffizi⁸ is not to be lost sight of either. The picture has never been completed by the painter, who died leaving several works in an unfinished state, some of which were then finished by his pupils: the present picture is, however, not one of them, and through its very sketchiness affords an excellent opportunity of admiring the extraordinary bravura of Piazzetta's handling. As for the colouring, with its rich harmonies of red, yellow and brown, it would be no exaggeration to say that it evokes memories of the works of the old Rembrandt.

⁷ The head of this figure is repeated in a picture, supposed to represent S. Francis, in the Accademia dei Concordi at Rovigo.

⁸ Reproduced in the Berlin *Jahrbuch*, xxxv, 163.

NOTES ON PICTURES AND WORKS OF ART IN THE ROYAL COLLECTIONS—XXXVII BY LIONEL CUST

THE GOBELINS TAPESTRIES—I



ALL visitors to the State Apartments at Windsor Castle are familiar with the remarkable series of Gobelins tapestry on the walls of some of the principal saloons, the seven pieces of *The story of Esther* and the six pieces of *Medea and Jason*. Popular tradition attached to these a quite unfounded and impossible legend of a gift by Louis XIV. As a matter of fact the history of this tapestry is simple and attested by documentary evidence from the date of their first being put on the looms of the Gobelins factory in Paris.

When George IV came to the throne in 1820 Windsor Castle was quite unfit for the purpose of a royal residence. George III and his family had been compelled to live in a house outside the castle, until the king's permanent illness caused a suite of apartments to be fitted up for his use with-

in the castle itself. George IV, on taking up his residence in Windsor Castle, which was not until 1823, intimated a wish that the castle should be made a residence worthy of the sovereign and the country. This was agreed to without any difficulty by the House of Commons, and a commission appointed to carry the work into effect. As is well known the work was entrusted to Sir Jeffry Wyatville, assumed dimensions far beyond what was contemplated at the outset, and was not completed in 1830 at the death of George IV. Eventually the castle assumed the external appearance now so familiar to the general public.

It was not only the exterior which underwent renovation, but practically the whole interior of the castle, especially the apartments destined for State purposes, and for the actual occupation of the royal family and their suites. A complete re-furnishing was required. Carlton House

Notes on Pictures and Works of Art in the Royal Collections

was no longer needed by the king, so it was dismantled and its contents and fittings distributed for use as far as possible between the two new palaces of Windsor Castle and Buckingham Palace. The same was done as regards that costly plaything, the Pavilion at Brighton, with its Chinese decorations and fittings. Although there was a plentiful store of pictures ready for use in Windsor Castle, the internal arrangements, as designed by Wyatville, seemed to call for something more grandiose and imposing and more serviceable as a suitable background on State occasions.

Whatever may have been the personal failings of King George IV, no one could deny to him an artistic sense and power of appreciation which stood him in good stead during the years of the Regency. Moreover the king had both in Paris and in London loyal and attached friends, who were acquainted with the king's tastes and desire to make his palace a treasure-house of the fine arts. The state of France in the first quarter of the 19th century afforded special opportunities for the acquisition of valuable paintings and other works of art in Paris. The noble families had been for the most part ruined during the stormy years of the French Revolution, the royal palaces had been sacked and their contents scattered abroad, and the Central Government, changing from time to time, was unable to secure anything like financial stability until some years after the close of the Napoleonic era. George IV, as Prince of Wales, had been successful in using this opportunity to store Carlton House with treasures of painting, sculpture, furniture, etc., acquired mostly for very moderate sums by his friends and agents in Paris. When Carlton House was broken up, the pictures were for the most part transferred to Buckingham Palace, but a large proportion of the furniture, china, bronzes and similar objects was sent to decorate the new royal apartments in Windsor Castle.

One of the king's principal personal friends and advisers was the Right Hon. Sir Charles Long, Paymaster-General, afterwards created Lord Farnborough. Sir Charles Long was a recognised authority on the fine arts, and with his brother-in-law, Sir Abraham Hume, enjoyed great confidence at Court and in the higher ranks of London Society. As a member of the Royal Commission for the renovation of Windsor Castle, Sir Charles Long exercised great influence, both personally and officially, and, it would appear, to very good effect in the interests of the king. An opportunity occurred in Paris of which he was not slow to take advantage. There had been for some years a collection of fine specimens of Gobelins tapestry for private sale, which had been offered to the Emperor Napoleon, but declined by him on account of the price. These tapestries were still for sale in Paris and were purchased through

Sir Charles Long for the decoration of Windsor Castle.

The history of the tapestries is interesting, and is told incidentally by M. Maurice Fenaille in his important work, "*État General des Tapisseries de la Manufacture des Gobelins*" (Paris, 1903-9). The art of the Gobelins factory reached its high-water mark during the reign of Louis XV, although the grandiose idea, originated by Colbert, under Louis XIV, of making the manufacture of tapestry a great national industry, like that of Brussels, had to a great extent been a failure. The Gobelins factory had, in fact, become an institution almost entirely supported by the king. The taste and luxury of the 18th century were expended upon the adornment of *petits appartements*, in which there was no room for tapestry, except such as might be specially designed to suit a smaller dimension of wall. Louis XIV, however, and Colbert had established a tradition that it is the duty of a Government to support the fine arts, a tradition which has obtained in France ever since, in spite of many violent changes in the Constitution. It was the king's duty to keep the workmen in the Gobelins factory employed, and the same duty is assumed by the French Republic at the present day, in spite of there being but little demand for new tapestry. Moreover, not only had the workmen to be employed, but new models had from time to time to be supplied to them for which the leading painters of the French school received commissions, among them, in earlier days, being Coypel, De Troy, Boucher, Pierre, Vien, Carle and Amedée Van Loo and many others.

The Gobelins tapestry factory is perhaps the most striking example of state patronage of the fine arts with its advantages and disadvantages. On the one hand this patronage kept an art alive and gave employment to hundreds of skilled workmen of both sexes; on the other hand, it brought into existence a large accumulation of objects the artistic value of which was undeniable, but for which there was an ever lessening demand. Although the creative power of the Gobelins was somewhat checked under Louis XVI, the factory still had to be supported. From time to time the king presented a *tenture*, or set of tapestries, to a sovereign who was his guest, to an ambassador to whom it was expedient to pay special honour, or to a courtier whose service it was convenient to reward in this somewhat cumbrous way.

In 1789, when the French Revolution broke out, the store of unused tapestry in the Gobelins factory or at the royal *garde-meuble* was very large. As expensive articles of luxury, designed and executed solely for the benefit of royalty and nobility, or in some cases for religious service, the greater part of these tapestries was odious to a government of the people. Many fine tapestries were for this reason wilfully destroyed, but at the

Notes on Pictures and Works of Art in the Royal Collections

same time, and no doubt owing to the influence of the painter, J. L. David, it was decided that in the interests of the workmen it was necessary to carry the factory on and give it work. Had the Gobelins factory been sacrificed with its royal patrons, it would have ended a notable existence in a notable way, whereas it was re-started on an increasingly inglorious career, being remarkable in the ensuing century for the skill of its work-people rather than for the actual productions of the factory itself.

It is written in history how quickly the revolutionary government in France got into financial difficulties, which increased every year. In 1795 the pressure of state creditors became so great that some of them had to be satisfied with payments in kind, for which purpose the stores of tapestry were drawn upon. So great was this store of fine tapestry that considerable sums of money might have been raised by sales, even if the tapestry were sold at the time far below its real market value. The Directoire Government, however, was induced to take a step in which vandalism and improvidence played the larger part. In the earlier days of the Gobelins factory it had been the custom to follow the example set by the Brussels and Mortlake tapestry works of previous generations, and to work special *tentures*, or sets of tapestry, with gold and silver thread. This rather extravagant expense had been discontinued under Louis XV, except as regards some of the borders, but a number of fine tapestries of the Louis XIV period remained in store. The Directoire Government was led to believe that the value of the gold and silver thread used to make these tapestries would be greater than the amount likely to be realized by their sale. No less than one hundred and eighty pieces of tapestry from the royal collection were sacrificed for this purpose. The result, however, did not help the financial

difficulties of the government, and they were obliged to draw upon the remaining store of tapestry to satisfy further demands of their foreign creditors.

Among these creditors was one Citoyen Chapeau-Rouge, a merchant at Hamburg, who in October 1797 received a number of pieces of tapestry in payment of his claims. It is not known who this Citoyen Chapeau-Rouge really was, as the name is obviously a pseudonym, but in January 1807 his heirs were still in the possession of the tapestries, which they had evidently been unable to turn into cash. In that month these heirs offered the tapestries for sale to the Emperor Napoleon, but the emperor declined to purchase them. The tapestries remained unsold at Paris until 1825, when they were brought to the notice of Sir Charles Long, and purchased by him on behalf of King George IV. The first lot, purchased in May 1825, consisted of eleven pieces of the series known as *Les Portières des Dieux*, and seven pieces of *The Story of Esther*. The second lot consisted of twenty pieces in all, six of *The Story of Jason* and two duplicates, one duplicate of *The Story of Esther*, two more of *Les Portières des Dieux*, two of the series *Les Amours des Dieux*, one of the *Fragments de l'Opéra*, three of *Le Costume Turc*, with one piece of *The Baptism of Our Lord*, and two smaller pieces for use as over-doors. All of these, with the exception of the last three pieces, can be identified in the records of the Gobelins factory as having been given to the *Citoyen Chapeau-Rouge* in 1796 or 1797. They thus became the property of the crown of England, and are now, with the exception of *Le Costume Turc*, in use at Buckingham Palace and Windsor Castle. Each *tenture*, or series of tapestries, made at the Gobelins has a history of its own, which is to be found in the pages of M. Fenaille's book, and of which we shall give a summary in a later number.

JUSTUS OF GHENT BY SIR MARTIN CONWAY

THE reputation of Justus of Ghent has considerably increased in recent years, and several important facts about him have been discovered. His name was Joos van Wassenhove. He was born probably about 1430-35. In 1460 he was admitted to mastership in the Antwerp guild. In 1464 he transferred to the guild at Ghent, and no doubt there resided. Three years later he was one of the sureties for Hugo van der Goes when he applied for the freedom of the same guild at Ghent. After 1468, probably about 1470, Justus went to Italy, and Hugo was helpful to him in financing his journey. He settled in Urbino, and was employed by the duke to paint the decorations for his study.

Soon after his arrival a local religious guild employed him to paint an altar-piece for them, and this picture, delivered in 1474, can still be seen in the town gallery. It represents the *Institution of the Sacrament*, and is a fine work, possessing elements in common with the works of Hugo van der Goes. Most of the decorative pictures made for the duke likewise exist. They include a set of portraits of philosophers, half in the Louvre, the other half at Rome in the Barberini Palace. Besides these there were also seven pictures of the *Liberal Arts*, whereof the National Gallery possesses two and the Berlin Museum another two, the remainder being lost. These *Arts* used to be ascribed to Melozzo, and he may have had something to do



(A) DUKE FEDERIGO WITH HIS SON AT A LECTURE (H.M. THE KING, WINDSOR CASTLE)



(B) (GALLERIA CARRARA, BERGAMO)



(C) (JAMES MANN COLLECTION)

Justus of Ghent

with the designing of them, but it is now generally believed that the hand that painted them was the hand of Giusto da Guanto, as they called him in Italy. Another picture, obviously part of the palace decorations and undoubtedly painted by Justus, is at Windsor [PLATE, A]. It shows Duke Federigo seated with his young son Guidobaldo by his side (apparently about six years old), listening to a lecture which rather a dreary-looking professor is delivering. Three courtiers are seated behind the duke, and the reader's present attention is specially directed to the nearest of them, the one most to our right as we face the picture. Notwithstanding the rather bad condition of the painting, this man's head is definite enough, and we should easily be able to know him again if we were to see him. As a matter of fact, he is to be seen in the gallery at Bergamo, a bust portrait of him, with a similar cap on his head, a brocade hanging behind him, and a bit of Flemish landscape visible to right and left of it. The portrait used to be ascribed, I believe, to Mabuse [PLATE, B]. Then it was given to the Bruges master of late 15th-century date, nicknamed "the Master of the Ursula Legend". It has indeed a superficial resemblance to some heads by him, but the moment you

compare it with the head in the Windsor picture two facts become simultaneously apparent: that both portraits depict the same individual and were painted by the same artist. With this picture soundly identified as by Justus we shall have little difficulty in accepting as also his another similar bust portrait in the collection of Mr. James Mann [PLATE, C]. It is even possible that it may represent another of the lecturer's auditors. Obviously, at any rate, he must have been an Italian. This picture also was attributed to the Ursula master, but the two go together, and if we take one away from him we must also rob him of the other. These additions to the list of the works of Justus are not unimportant, and may lead to further welcome identifications.

[The picture at Windsor, which is painted on chestnut panel, $51\frac{1}{2} \times 8\frac{1}{4}$ inches, was found in Italy in use as a table, and brought to England in 1845. Duke Federigo wears the cloak of the Order of the Garter, which was conferred on him in 1474 by King Edward IV. On the wall under the ceiling is the inscription *FEDERICVS DVX VRBINI MONTISÆ* . . . showing that this painting was one of the series painted round a room.—L. C.]

THE NATIONAL GALLERY BILL BY ROGER FRY

THE question raised by the introduction of a Bill into Parliament to enable the Trustees of the National Gallery to dispose of certain pictures, with a view to acquiring certain works of first-rate importance which are likely to pass out of the country, raises such serious and really difficult questions that it is to be regretted that it has been argued with so much rhetorical display of feeling. So many points on which feeling runs high are involved that this is natural; but in view of the real dilemma before the nation, there is need for cooler and more deliberate investigation. It is admitted that the main idea of the Bill is to dispose of some of the 20,000 Turners which the National Gallery possesses, with a view to acquiring such works as the Bridgwater Titians and the Wilton House diptych, at the discretion of the Trustees. This has opened the floodgates of indignation, and "monstrous", "unthinkable", "depredations", "raids", "incompetence" have all served their turn as expletives.

There is first of all the passionate admiration of Turner, a feeling mixed with patriotic sentiment and losing nothing thereby; then the principle of honour, involved in the idea that we are breaking faith with the dead; and last, but not least, a profound distrust of the body of

Trustees and an unwillingness to allow them more power than they already possess.

Now it is difficult for those who feel any or all of these things strongly not to rush at once to the conclusion that the Bill must be stopped at all costs. On the other hand, those comparatively few people who know intimately what are the treasures the loss of which is threatened in the near future may well feel with equal intensity the necessity of saving them even by extreme and heroic measures.

For the plain fact which we have to face is this: we can as a nation under certain conditions choose whether we will part with a certain number of Turners or whether we will give up all hope of possessing any of the small number of absolutely first-rate old masters now left in private hands in England.

Now the nation possesses such an enormous number of Turner's pictures (many of them replicas so nearly resembling one another as to be almost indistinguishable), that, quite apart from what we might hope to get in return, it would seem to be desirable that Turner should be made more widely known and understood by some dispersion. There would seem then to be a very strong *primâ facie* case for the proposed exchange. Unfortunately, however, it is not a mere choice, as though

The National Gallery Bill

we were in a position to buy one or other of these two sets of pictures. Under the terms of the Bill pictures bequeathed to the nation may be disposed of by the Trustees, and at once the question arises, can we afford to repudiate the implied bargain which we made with the testators? Now it is generally admitted that under certain circumstances bequests may be set aside or altered by the State in cases where conditions have so altered as to make the bequest no longer correspond to the testator's purpose. None the less it is always felt that this power must be used with the utmost care and precaution. It is, therefore, more a question of expediency than of any absolute principle. But the National Gallery stands in this respect in a peculiar position. Our collection has benefited so much in the past by the generosity of testators, that it would seem to be peculiarly dangerous ever to imperil this great source of benefit. It is quite certain that if bequests to the National Gallery were set aside even only on one occasion, it would act as a decisive influence against bequests in a great many cases. As Sir Claude Phillips has admirably pointed out, there is generally a strong conflict of inclinations and a good deal of pressure of family interests to be overcome before the public can benefit by such bequests, and the slightest hesitation as to whether the nation would keep to its part of the bargain would often be decisive. Mr. MacColl suggests that the testator's generosity might still be commemorated by the work acquired in exchange for that disposed of. But this would not meet the case. Collectors are attached to the particular works which they bequeath. They have identified themselves with them. They back their taste and judgment on them, and doubtless believe that even if they pass out of favour for a time, long distant generations will do them justice again, and once more people will praise their discernment and sensibility. It may be foolish, but it is in human nature to cling to the dream of such an immortality, and as this must be one of the main motives prompting to such public bequests, it would seem to be peculiarly dangerous for an institution like the National Gallery to imperil its effect.

So strongly do we feel the importance of this point that we would say, with whatever reluctance, better allow any of the old masters now in private hands in England to leave the country than to lessen confidence in the security of bequests. And in this connection we must take long views, we must look ahead perhaps a couple of hundred years and imagine the time when England may again be full of old masters, since old masters are continually being made by the process of time. The old masters in England are not a fixed and rigidly limited number of pictures, for new masters become old in time.

But the vast majority of the Turners in the

National Gallery were not acquired through bequest, but through a complicated transaction with his other legatees. As far as Turner the testator was concerned, they ought never to have been there, and therefore as regards these the conditions of exchange are no longer so difficult or dangerous. By disposing of some of these pictures we should in no way imperil our future chances of generous bequests.

Here, however, comes in the question, can we trust our Trustees? Can we allow them discretion to dispose of treasures acquired in the past in exchange for others which they may consider more desirable?

No one will accuse *The Burlington Magazine* of an exaggerated tenderness for the Trustees of the National Gallery. To be perfectly frank, their behaviour in the past has not been satisfactory. They have at times shown the arrogance and ignorance of an autocratic clique. They have neglected the vital question of how to save the great masterpieces in private hands for the nation,¹ and they have even gone further; they have obstructed those public spirited persons who tried (and in the end successfully) to mitigate the effects of their indifference. They have never shown any appreciation of the general body of well-informed opinion among those whose studies enabled them to speak with far greater authority than the Trustees themselves. All this is true enough, but the very act which has brought out the general expression of scepticism as to their competence and unwillingness to allow them fresh powers, is in fact a sign of grace. Whatever the demerits of the Act may be—and we hope it will not pass in its present form—the mere fact that the Trustees are at last—how late, alas!—awake to the fact of their responsibilities to the nation in this matter is a sign that new ideas are beginning to prevail. And it so happens that this coincides with the appointment of a Director who does represent enlightened opinions on matters of art, one whose views have always been listened to with respect by lovers of art. So long as Mr. Holmes is at the National Gallery with a right of veto on any transaction of which he disapproves—and we would make the Director's veto sufficient alone—we need not really fear any disaster.

To sum up, we should like to see the present Bill altered. There must, in the case of the National Gallery, be no tampering with bequests, not so much on the ground of principle as of expediency. The Bill should give the Trustees powers to dispose of a certain number of pictures purchased in the past by the nation, with a view to acquiring some at least of the few supreme masterpieces which without some such heroic measure are doomed to leave the country. But

¹ *The Burlington Magazine* called attention to this danger so long ago as January, 1906—"The lesson of the Rokeby Velazquez".

The National Gallery Bill

we should like to see this power limited to a particular series of transactions and not conferred indefinitely on the Trustees. The very exceptional situation in which we find ourselves would seem to justify an exceptional measure, but it ought not to become a precedent for continuous selling and buying again on the part of the Trustees, though there is probably no danger of this in any case, as the power of veto must be made extremely strong.³

[As the above article by Mr. Fry is passing through the press, we learn that the Bill promoted by the Trustees of the National Gallery, though still alive, has little chance of being considered in the House of Commons at the present moment. The public interest already excited may be of beneficial effect, if it be genuine and not merely ephemeral; for if this important question can obtain serious consideration not only from the Treasury authorities but from the nation at large, there may be some hope that the Government will rise to the emergency, even in the throes of a long and expensive war. To the views advanced by

³The Trustees of the Metropolitan Museum of New York have the power of selling works which they have bought, but it is practically never exercised, however desirable it might be in certain cases. In Paris we believe that the authorities at the Louvre would welcome some such power as that asked for by the Trustees in London.

Mr. Fry I wish to append my own assent, and at the same time to refer our readers to an article, which I published myself in this magazine a year and a half ago (Vol. xxvii, p. 110), in which the necessity for saving certain precious works of art for the nation was set forth. The question is of national not of local interest, and various courses of action are open to H.M. Government.

- (1) They can give the money to purchase any work of art, which is certified by the Trustees to be indispensable in order to avoid national loss and humiliation.
- (2) They can pass the present Bill, giving the Trustees the powers for which they ask.
- (3) They can effect a loan to meet emergencies at the National Gallery, or authorize the Trustees to take similar action on a guarantee from the Treasury.
- (4) They can accept works of art, such as may be certified as above by the Trustees, as part of payment of Death Duties charged upon an estate.

Failing some such assistance from His Majesty's Government, the functions of the Trustees must lose their interest, and could be discharged by any small body of trustworthy citizens, who would leave matters in the hands of the Director and his staff.

LIONEL CUST.]

THE ROUS ROLL

BY ARCHIBALD G. B. RUSSELL, ROUGE CROIX

THE roll here considered, known alternatively as the Rous or Warwick roll, will be remembered by visitors to the recent exhibition of British Heraldry at the Burlington Fine Arts Club as from an artistic standpoint easily the most important feature of the section there devoted to manuscripts. In the notice of the exhibition which appeared in the July number of *The Burlington Magazine*, the roll in question was only briefly alluded to in view of the intention of dealing with it more fully in these pages at a later date. It is now happily possible by permission of the Corporation of the College of Arms by whom the manuscript is owned, for the first time to give photographic reproductions of several of the remarkably beautiful tinted pen-drawings with which it is illustrated and which entitle its author to a distinguished place in the history of design in this country.

The roll is the work of John Rous, the well-known historian and antiquary, and consists of a family chronicle of the Earls of Warwick, accompanied by pedigrees, portraits and armorial bearings. Some little is known of Rous both from the text of this roll, and more especially from the "*Historia Regum Angliæ*", his principal work as a historian.

A brief summary of the ascertained facts of his life has already been given in a previous number of *The Burlington Magazine* [Vol. i, p. 151, (April 1903)], in Sir E. Maunde Thompson's article dealing with the Warwick MS. at the British Museum; in which connection it may be remarked that a comparison of the illustrations which accompany the article referred to with those to which the present note is appended will be a sufficient confirmation of Sir E. Maunde Thompson's contention that the old ascription of the drawings contained in that MS. to Rous is untenable. For a fuller account of Rous's life and work the reader may be referred to the excellent introduction by William Courthope, *Somerset Herald*, to the facsimile of the Duke of Manchester's roll, below mentioned, published by Pickering in 1859; as well as to an article by J. G. Nichols entitled "John Rous, the Antiquary of Warwick", contained in the "*Gentleman's Magazine*" for 1845 (Pt. 1, pp. 475 *ff.*). To these authorities the present writer is indebted for much of the information which follows.

John Rous was born in 1411 at Warwick. He was the son of Geoffrey Rous of the same town, and descended from the Rouses of Brinklow, co. Warwick. He was educated at Oxford (possibly

The Rous Roll

at Balliol), where he took his M.A. degree. On going down from Oxford, he returned to his native town and was presently (c. 1445), appointed priest to the neighbouring chantry of Guy's Cliffe, of which Richard Beauchamp, 15th Earl of Warwick, was the founder. This position he held until his death which took place in 1491. His life at Guy's Cliffe was principally devoted to historical and antiquarian studies. In pursuit of his researches he is known to have been a visitor to London where he himself speaks of having examined the records at Guildhall, and, incidentally, of having seen the elephant brought to London in Edward IV's reign. Another of his record-searching expeditions took him to North Wales and the island of Anglesey, for the purpose of consulting the Welsh chronicles there. The material then gathered is more than once made use of in the text of the present production (*vide* his notice of St. Dubricius, etc.). He also visited the monks of Glastonbury Abbey who may well have been his authority for the story of Eneas and the cup. His chief book, already referred to, the "*Historia Regum Angliæ*", of which the original MS. is in the British Museum, had its origin, he tells us, in a request made by John Seymour, the master of the works of the College of Windsor, that he would compile an *opusculum* of the kings and princes founders of churches and cities, as a guide for the selection of the statues then intended to be placed in the niches of St. George's Chapel. To the present writer it seems at least possible that the Warwick Roll was undertaken by Rous in connection with a similar project for Warwick Castle. The drawings are, in any case, of such a nature that they could be readily turned to this purpose. Rous was also the author of works on the history of the town of Warwick, on the antiquity of Guy's Cliffe and on the Bishops of Worcester, as well as of a couple of treatises on the history of the English Universities. He was, moreover, attached to the study of folk lore and mythology, and himself makes mention of a treatise, now lost, upon giants, particularly those that lived after the Flood. His interest in these matters may be further exemplified by the account of Eneas referred to above. He wrote, too, upon contemporary politics, in which he is known to have taken an active interest.

Nothing unhappily is certainly known of Rous's training as an artist or of the influences by which his remarkable talent was moulded. He is likely to have learned the elements of his art from one of the professional illuminators of his time. The delicate beauty of his pen work, in which a rare simplicity of vision is translated into finely sensitive line, is evidence, however, of a capacity far beyond that which is commonly met with in contemporary work of this kind. His travels in search of material for his histories would have afforded him opportunities of inspecting a number of the earlier

masterpieces of this art, both English and foreign. The correspondence discoverable in many of the facts which are recorded by both, makes it probable that Rous was personally acquainted with the accomplished Fleming who was the draughtsman of the Warwick MS. at the British Museum. He may well, too, have been brought into contact with his near contemporary, Thomas Chaundler, Chancellor of Wells and Oxford, also an artist of some eminence and well-known as the author of finely illuminated MSS. in the libraries of New College, Oxford, and Trinity, Cambridge. Chaundler died in 1490, the year before Rous. The two versions of the Warwick Roll are the only examples of Rous's art that are at present known. It is to be hoped, however, that other works by him may one day be identified. One would fain know whether he limited himself to the production of tinted drawings of the type here illustrated, or whether he were the author of more finished productions in the manner of the illuminators, or adventured, perchance, into the more ambitious fields of mural decoration or the painting of altarpieces. Curiosity, however, on these points may possibly never be satisfied.

There exist, as has been already indicated, two versions of the Warwick roll, both by Rous's own hand, that at the College of Arms and a replica of it in the Duke of Manchester's collection. The former, with which we are now concerned, was purchased for the library of the College in the year 1786. It is known to have been in 1636 in the possession of Robert Arden, of Park Hall, Warwick, when it was transcribed by William Dugdale (afterwards Sir William Dugdale, Garter). This transcript is now in the Bodleian Library at Oxford; the figure of St. Dubricius from it has been published, with a note on the saint, by Mr. F. W. Weaver as the frontispiece to "*Notes and Queries for Somerset and Dorset*" (Vol. iv, pt. xxvii, Sept. 1894). It appears that Arden died unmarried on 22 Aug., 1643, and that his estate was divided amongst his sisters and co-heirs, and it is not known what then became of the roll. Beneath the artist's portrait of himself, drawn upon the back of the roll, are several impressions of the stamp (consisting of a cross patonce voided) of an unknown collector. These, so far as the writer is aware, are the only ascertainable facts as to the ownership of the roll down to the date of its becoming the property of the College. The text of this roll is in Latin, while that of the Duke of Manchester's is in English. They differ also in the substance of their historical notices. As to the question of priority in regard to the two versions, it is doubtful whether any decision can be arrived at. It is anyhow certain that both were completed in their original form before the end of Richard III's reign, and they are likely to have been executed at much the same time, *i.e.* between the years



PORTRAIT OF JOHN ROß, THE AUTHOR OF THE ROLL : BY HIMSELF



(B) GUITHELIN, KING OF BRITAIN



(C) KING EDWARD THE CONFESSOR



(D) S. EDMUND



(E) THOMAS HOLLAND, DUKE OF SURREY, KG,
MARSHAL OF ENGLAND



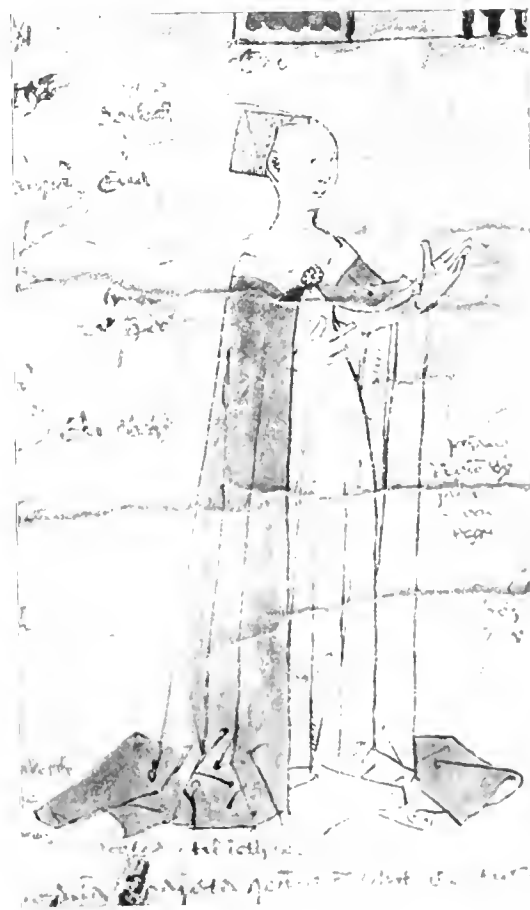
(f) KING EDWARD III



(g) EDWARD, PRINCE OF WALES, SON OF HENRY VI



(h) ENEAS, ANCESTOR OF THE FARES OF WARWICK



(i) MARGARET DE ALCHAM, WIFE OF JOHN, EARL OF SHREWSBURY

The Rous Roll

1477 and 1485. Both rolls were originally Yorkist in tendency. That in the possession of the College was, however, upon Richard III's death given an opposite complexion by the author, who even went so far as to mutilate the roll by cutting out the figures of Edward IV and Richard III, and inserting the likeness of Edward III in their place. The text also was emended in a Lancastrian sense. The College roll measures 24 ft. 7 in. in length and 11½ in. in width. It contains in all 67 drawings of figures (including the artist's portrait upon the back). Pedigrees of the Warwick family are sketched upon the back of the roll, which, like the front, is decorated with a number of shields of arms. The roll is unfortunately a good deal stained as the result of ox-gall having been at some time used to bring up the writing; but although its general aspect has in this way been seriously injured, the actual drawings themselves have happily suffered but little.

NOTES ON THE ILLUSTRATIONS

PLATE I.

John Rous, the author of the Roll, drawn by himself. He is seated facing three-quarters to r., engaged in writing the roll, which is laid out before him upon a desk. He wears a scarlet gown, with white cape and hood, and a blue cassock beneath it; his cap and shoes are brown. It is inferred from these robes by J. G. Nichols (in his above-mentioned article) that Rous was a canon, but it is doubtful whether this conclusion is justified, as the garments are apparently the every-day ones appropriate to a priest or scholar of the period. The author's *rebus*, the letter V within a red rose, is twice repeated on a shield upon the arm and between the legs of the chair upon which he is seated. His armorial bearings are also exhibited. Beneath the portrait nine hexameter lines of an autobiographical nature are inscribed.

PLATE II.

- B. Guithelin, King of Britain, founder of the town of Warwick. In his right hand he holds a golden orb and cross, and in his left a model of the town of Warwick, with a bear *sejant* in the gateway, and a shield with the Ragged Staff above. A greyhound lies at his feet. Set upon a helmet with mantling, to the left of his head, is the crest of Wales; upon a ducal coronet a cradle of fretwork, therein a greyhound argent.
- C. S. Dubricius or Dyfrig, bishop of Warwick, subsequently the first bishop of Llandaff, and thence translated to the archbishopric of Caerleon. He wears a mitre and bishop's robes, and holds in his left hand two croziers and a cross indicative of the two bishoprics and the archbishopric held by him. Behind him is a representation of the church of

All Saints, Warwick, at which he made his episcopal see. It is stated by Leland ("Magna Britannia", 1738, Vol. v, p. 823) that "Guys-cliff . . . was made choice of by S. Dubricius (who in the Britons' time had his episcopal seat at Warwick) for a place of devotion, and for that purpose he built an oratory there, dedicated to S. Mary Magdalene". Rous, in his notice of the saint, tells us that certain of the particulars given were learned by him in Anglesey.

- D. S. Edward the Confessor, with crown and nimbus, holding a ring in his left hand and a sceptre and three charters in his right. He wears a crimson robe trimmed with ermine and bordered with yellow, with a blue garment beneath.
- E. Edward III. A youthful figure in plate armour, holding a sword in his right hand and a charter in his left; a lion crouches at his feet. The figure in the Yorkist (Duke of Manchester's) roll does duty for that of King Richard III.

PLATE III.

- F. Eneas, ancestor of the Earls of Warwick. An angel places upon the left arm of a youth in chain armour a shield bearing the arms—argent a cross bottony or amid flames of fire and entwined by a serpent azure. The shield was given to Eneas for the defence of his mother against the malice of Dame Malabrin, her step-dame. In his right hand he holds a cup, decorated upon the inside with a *semée* of hearts and with the sacred monogram engraved at the bottom, being the cup made from the collars and chains of the swans into which his brothers and sisters had been changed by the enchantments of Malabrin. The coils of a gold chain hang from his right forearm. This Eneas is evidently to be identified with the Swan Knight of the *Chanson de Geste* and the cup which he holds with that of the Holy Grail¹—i.e., the cup used by our Lord at the Last Supper, and in which the drops of blood were caught by Joseph of Arimathea as they fell from his body at the crucifixion, each drop imprinting the form of a heart upon the cup. This cup, Rous tells us, was in his day in the treasury at Warwick Castle, and he claims himself to have drunk from it. It is curious, however, that the form which he depicts is evidently that of a contemporary mazer bowl.
- G. Thomas Holland, Duke of Surrey, K.G., Marshal of England. A figure in plate armour wearing a tabard embroidered with the arms of England within a bordure argent. He holds his baton of office in his right hand and a sword in his left. At his feet is couched the white hart, the badge of his half-brother, Richard II.
- H. Margaret, eldest daughter and coheir of Richard Beauchamp, Earl of Warwick, wife of John Talbot, Earl of Shrewsbury.
- I. Edward, Prince of Wales, son of Henry VI and first husband of Anne Neville, queen of Richard III. A youth in plate armour holding a sceptre in his right hand and standing upon a lion. The crests which surround him are those of Jerusalem, Arragon, Anjou, Sicily, Naples and Lorraine. The figure is absent from the English roll, having been introduced into the Latin one on its being brought politically up to date.

¹ I am indebted for this suggestion to Sir Alfred Scott-Gatty, Garter.

RECENT ACQUISITIONS BY THE BRITISH MUSEUM

THE Department of Prints and Drawings has received numerous gifts during 1916. Among drawings of the foreign schools the most notable acquisitions are the *Calumny of Apelles*, by Jörg Breu, a classical landscape by J. F. Ermels, a nude study in black-and-white chalk by C. J. Natoire, four pen-and-ink drawings of mythological subjects by B. Thorwaldsen, *The Enthusiastic Collector* (water colour) by Amédée de Noë, better known as "Cham", and three cartoons by Mr.

Louis Raemaekers. English drawings include two oval landscapes with sheep and cattle (exhibited 1775 at the Society of Artists) by George Robertson, and a landscape with the *Journey to Emmaus* by the same; two nude studies by H. Fuseli, an Oriental interior by J. F. Lewis, four small drawings in the Pre-Raphaelite manner by Arthur Hughes, including a design for *April Love*, two *Punch* cartoons of 1895 by Sir J. Tenniel, and a dozen drawings by the Irish artist P. F. Gethin, whose promising career was cut short by his death

Recent Acquisitions by the British Museum

in action, on June 28th, 1916, in his forty-second year.

Among engravings may be mentioned *Le Confessional* by P. E. Moitte after Baudouin, first state, an undescribed early mezzotint (1775) by J. R. Smith after Carter, sixteen mezzotints by T. Hamilton Crawford—the gift of the artist; twenty-six bookplates by Alfred J. Downey, a young engraver who seems likely to take a foremost place in this branch of work, and a unique proof of *Primavera*, engraved by Timothy Cole as an experiment in a special process.

Etchings of the foreign schools include five of a rare set of the seven *Sages of Greece* by the younger De Gheyn, one each by F. Perrier and G. B. Galestruzzi, three specimens of F. Buhot and four of H. Guérard, an etched plate by M. Maris, nine etchings by the contemporary Dutch artist, Jan Poortenaar, and two by the Belgian artist, Jules de Bruycker, *Kultur* and *The Death Knell in Flanders*, which are remarkable for their macabre invention and the evidence they give that the grotesque spirit of Bosch and Brueghel is still alive in Flemish art.

The English etchings received during the year are much more numerous, and include specimens of A. Airy (6), A. R. Barker (the Italian set), C. H. Baskett (5), M. Bolingbroke, D. Y. Cameron (13, chiefly bookplates), K. Cameron, N. Dawson, F. Dodd (7), J. R. G. Exley (11), A. H. Fisher (9), A. Geddes, P. F. Gethin, J. Hamilton Hay, Sir C. Holroyd, W. James, N. M. Lund (8), R. Ray-Jones, W. P. Robins (4), D. R. Strang, W. Strang (3), F. S. Unwin (13), W. H. Urwick (10), S. R. Vacher (19), and C. J. Watson. Many of these have been given by the artists.

Lithographs include a proof of Grevedon's *Duchesse de Berry*, after Lawrence, three specimens of Doré and one of Fantin-Latour (*Andromède*), a second state of Conder's *Lucien et Esther*, the five latest lithographs of C. H. Shannon, specimens of A. S. Hartick and Mrs. Hartick, the Belgian set by Anthony R. Barker, and twenty-eight works of the American artist, Bolton Brown. Mr. H. Van den Bergh has given a set of interesting lithographic war cartoons in colours from *De Nieuwe Amsterdammer*, and Mr. Michael Sadler a proof of a poster by Forain.

Among woodcuts of early date are an interesting sheet showing the lance of St. Maurice and other relics and insignia of the Holy Roman Empire, formerly preserved at Nuremberg and now in the Schatzkammer at Vienna, the *S. John* from a very rare set of Apostles by Springinklee, a group of soldiers from a very rare set, probably Dutch, about 1525, of which other portions exist at Berlin, Vienna and Oxford, and a late 16th-century satirical woodcut in Flemish style but with English text of anti-papal tendency.

Modern woodcuts include sixteen proofs and a

book of emblems by Eric Gill, three by Mrs. G. Raverat, and four proofs of woodcuts published in *Form* by R. Kristian; also colour-prints by W. Giles (*The Last Glow, Central Corsica*), A. M. Shrimpton (*Norcia, Umbria, in early Spring*), E. A. Verpilleux (*Searchlights, Trafalgar Square*), and Y. Urushibara (*Stonehenge*).

Besides these, the Department has received many portraits, bookplates, posters, books, reproductions, etc., which do not call for separate notice. The whole of these accessions are due to benefactors who cannot here be enumerated separately; but mention should be made of the National Art Collections Fund, Sir E. J. Poynter, P.R.A., Mr. A. E. Anderson, Mr. J. de Graaff, Mrs. Gethin, and Mr. Ernest Leggatt, as donors of numerous or specially valuable items.

The most important of the gifts received by the Sub-Department of Oriental Prints and Drawings during 1916 and the preceding year have been Japanese or Indian.

The collection of Japanese paintings has been enriched by a painting of the Tosa School, representing scenes in the life of the saint Ippen and drawn with extraordinary vivacity and mastery of grouping. This painting, the joint gift of Mr. Oscar Raphael, Mr. H. D. and Mr. A. D. Waley, is doubtless a copy from one of the prized and famous twelve rolls painted by Yen-i Hōgen in 1297 A.D. and preserved in a temple in Kiōto; but it is an old and exceptionally fine copy, and since original masterpieces of this school and period are unobtainable it is a very desirable acquisition. Nine Japanese colour-prints by Harunobu (2), Shunsho, Kitao Masanobu, Shunzan, Chōki, Utamaro (2), and Toyokuni (a triptych), all fine examples, have been presented by Mr. R. N. Shaw; and a collection of 102 theatre programmes by Mr. W. Bateson, F.R.S.

Among the Indian paintings are an exquisite small example of the Mogul School, the gift of Mr. Charles Ricketts; three paintings of the Rajput School, presented by Mr. Herbert Cook; and three interesting specimens of the Kashmir School, two presented by the last-named donor and a third by Mr. Ernest Debenham.

The most important recent acquisition of the Department of Greek and Roman Antiquities is the votive relief of Zeus Stratios, the deity of Labranda, in Caria (Asia Minor). The god stands in the centre, with his double axe on his right shoulder. On each side, on a lower scale, are figures of two worshippers, a man and woman, whose names are inscribed, Idrieus and Ada. These, it can hardly be questioned, must be Idrieus and Ada, the brother and sister of Mausolus, who were reigning jointly between 351 and 344 B.C., at Halicarnassus. The relief was found at Tegea in

Recent Acquisitions by the British Museum

Greece, and it is a plausible conjecture that it was dedicated by some Greek craftsman, who had been employed on the Mausoleum, on his return home. Two other reliefs are also of some interest. The first is a marble grave-relief, of which the principal design is a graceful two-handled vase, such as frequently occurs on the Athenian reliefs. The distinguishing feature of the present subject is a pair of naturalistically treated doves, standing on the lip, as if drinking rainwater. The body of the vase is inscribed with the names of Melantes and Menalkes, in such positions as to suggest that the figures were painted below the names. Another relief of the same class is inscribed with the names of Metagenes and Philumene. The upper half only is preserved of an Athenian family group within a small shrine, of the usual type, surmounted by a pediment. In the middle, and in the background, is the standing figure of Metagenes, with his hands crossed before his breast, and probably resting on his staff. On the left is the head of a seated figure, with hand raised to her veil, and on the right is a standing figure of a young woman, probably Philumene, who may have joined hands with the seated woman. An interesting relief of the beginning of the 4th century B.C. All the above have been published in the "*Journal of Hellenic Studies*", Vol. xxxvi.

Among minor objects may be mentioned an alabaster statuette of Aphrodite Euploia, from Byblus, in Phœnicia. The goddess leans on a steering-paddle, with her left foot supported by a dolphin, and bends down to loose her left sandal with the right hand. A figure of Eros, asleep, in the usual pose of a sleeping slave-boy, is at the foot of the support. There are considerable traces of colour and gilding. A little work of great refinement is a bronze statuette of Hephaestos, from Ardravidhia, in Elis. The god wears a chiton, which leaves the right shoulder bare, and a peaked workman's cap, about which is a wreath, delicately treated.

Finally, mention must be made of a silver lamp, with four nozzles, in the form of a boat or boat-shaped cradle, with a figure of the infant Hercules strangling the serpents. The lamp was suspended by chains from rings formed by two of the serpents' coils. It was formerly in the collection of Mr. T. Whitcombe Green, and was published in the "*Journal of Hellenic Studies*", Vol. xxviii.

The accessions by gift to the Mediæval Department during the year 1916 have not been disappointing, and among them are some that would have been prominent in any normal year. Chief of these is the gift from Mr. T. Whitcombe Green of his entire collection of Italian plaquettes, familiar to students as a loan at the Ashmolean Museum for some years past. So important a

series cannot be fairly treated in an omnibus article like the present, and it is proposed to deal with them in a future number at greater length.

The most unexpected and, in a sense, the rarest among the acquisitions of the year is a bronze gilt boss resembling those found on Irish shrines of the 8th century. This remarkable object was dug up near the church at Steeple Bumpstead, Essex, some years ago, and given to the Museum by Mr. Henry Oppenheimer through the National Art Collections Fund. Similar bosses are to be seen in the Royal Irish Academy's collection in Dublin, and the details of the ornament will at once recall the decorative pages of the Book of Kells. The general design consists of concentric zones divided into four quadrants by radiating seal-like creatures, doubtless intended to represent lions, and the whole has been enriched by precious stones where only empty settings now remain. The inner and outer of the three zones are filled with a series of circles, each containing radiating curves of trumpet pattern of characteristic style. The third, intermediate, zone is filled with lacertine knots ending in eel-like heads. All of these features and designs are well known. One point that is not so common is, however, to be seen in the innermost decorative ring on the boss. This is now much decayed and damaged, but enough remains to show that it consisted of a band of ornament in silver on a nielloed ground, though in its present state the design is hard to trace. Niello is not one of the commoner processes in early Christian art in Ireland, and, according to Miss Stokes, is only found on one personal ornament of the time, viz., the Tara brooch, the most wonderful of all. Such masterpieces of craftsmanship as the Tara brooch or the Ardagh chalice have been the subject of so many memoirs that it is hardly in place to dilate here upon the superlative skill of the artist workman whose master hand chiselled the details of this boss. One aspect of this fascinating art has, however, yet to be treated in the light of the doctrines of evolution. Its origin is, of course, admittedly continental, and it is equally admitted that the highest development took place in the south of England within measurable distance of the Christian era. And yet it is associated in the public mind not with Britain at all, but is spoken of as a product of either La Tène on the one hand or of Ireland on the other. In the first centuries B.C. or A.D. it was the most characteristic of the arts of Britain, and was carried to a pitch of virile perfection never surpassed by any of its later developments. The later works are marvels of ingenuity and of the perfection of every technical process, but compared with the bronze shields in the British Museum from the Thames and the Witham they are decadent and emasculate.

Another notable acquisition is an ivory comb

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of the 11th century, carved with monstrous and other animals in the style familiar in the draughtsmen of the time. An enigmatical feature, however, is the inscription, in a script that would indicate a date about 150 years earlier than can be assigned to the comb, recording the fact that the comb was a gift from Pope Gregory to Queen Bertha. The first impulse was to think of Gregory the Great and the Kentish queen and S. Augustine's mission to Britain, and in so thinking to accept the inscription as a later addition, due perhaps to the pious desire of some sacristan to associate a comb in his keeping with the story of Gregory sending a comb to the queen. This may even be the case, but his choice of a script that was archaic even when the comb was new is at least a singular fancy. It may be suggested that the inscription is probably a modern addition, though there are good reasons for thinking it to be a century old or thereabouts. This interesting piece is the gift of Mr. Maurice Rosenheim, F.S.A.

Another gift of the first importance comes from Mrs. Burns. It consists of two remarkable necklaces, a pair of earrings, a pair of snake bracelets, and other pieces all of gold and set with pearls and precious stones. These are Byzantine work of about the year 600, and formed part, so it is said, of a large treasure of similar work, believed to have been found in Egypt. The whole is being published by Professor Kersey of Swarthmore College, Pennsylvania, though it may be doubted whether all the pieces that claim to belong to the hoard in reality do so belong. The principal piece in Mrs. Burns's portion consists of four chains of pierced discs fixed to two similar discs of much larger size, and one would assume that it was worn with the two discs on or near the shoulders, while two of the chains hung over the chest, and the other two on the back of the wearer. Each disc is pierced with plant designs of a formal kind. The other necklace has a great openwork pendant, a circle containing smaller rings holding threaded pearls and amethysts in the Byzantine manner. This piece is the most tasteful of the whole. It may be that the story of the finding in Egypt is quite untrue, for the greater part of the objects are identical in style and feeling with the find from Kyrenia in Cyprus, in the col-

lection of Mr. Pierpont Morgan and in the Cyprus Museum.

The objects of outstanding artistic interest recently acquired by the Department of Coins and Medals are comparatively few. The pretty Syracusan silver tetradrachm, presented by Sir Arthur Evans, is of a well-known type, only differentiated by the olive-branch symbol on the reverse; a symbol which suggested to its former owner, Dr. A. C. Headlam, that it was issued in connexion with the peace-congress held at Gela in 424 B.C. Among English coins, the Museum has recently made the most important acquisition, from a numismatic point of view, that has come its way for something like a century, in the shape of a large selection from the unrivalled collection which was formed by the late Sir John Evans. The great mass of the collection is of purely numismatic interest; but there are also many pieces dating from the best period of English art. In the 14th century there were few coins, even in France, that surpassed the English in beauty; and Sir John Evans was the possessor of a complete set of the first gold florin issue of Edward III—an issue which, ordered on April 8, 1344, ceased on July 9, the coins being withdrawn from currency on August 20 of the same year. Of this rare issue there survive only two complete sets (florin, half and quarter), from different dies, now both in the National Collection. They are English coins, but one must not suppress the fact that they were no Englishmen, but "George Kirkyn and Lotte Nicholyn of Florence", who were appointed masters and workers to grave the dies. The florins show the king seated under a canopy, the halves a crowned leopard sejant, with a banner of France and England quarterly attached to his neck, and the quarters a lion-crested helm. A floriated cross forms the reverse type of all three.

The medal of Savonarola which was presented by the National Art Collections Fund is of the most satisfactory variety of this group of medals, none of which, however, can be said to rise to the highest level of the Florentine medallists of the end of the quattrocento. The attribution of this particular variety to Frate Ambrogio and Fra Luca della Robbia seems to be very uncertain.

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SAINTS AND THEIR EMBLEMS; MAURICE AND WILFRED DRAKE, with a foreword by Aymer Vallance; xiii + 235 pp., 12 pl. from photographs and drawings by Wilfred Drake; foolscap fol. (Werner Laurie), £2 2s.

Criticism of Werner Laurie's and the Mr. Drakes' book is a peculiarly ungrateful task, for they have between them invented the first dictionary intended to appeal to the eye. As regards paper, type, printing, spacing and cover, their volume is an example of carefully considered

book-production; they have added plain and coloured illustrations, and have contrived to make the volume very light in weight for its format—and all this in a period when production is beset with great difficulties. It is also well known that the Mr. Drakes could not see their work through the press, because they had volunteered for service in the army. Unfortunately the unanimous praise which the book has received from the press was

really deserved by patriotic soldiers rather than by authors. In spite of the careful production and Mr. Aymer Vallance's friendly "Foreword" the book cannot be recommended without reserve as a trustworthy dictionary for anyone who cannot see its defects easily. It needs as much revision as its predecessors, and considering Mr. Vallance's other precise writings, if the "Foreword" is compared with the dictionary itself we cannot help concluding that he also did not see the final proofs, for he gives excellent advice which the Mr. Drakes no doubt once intended to follow, but now appear in their published work to ignore. They seem to have been indefatigable annotators, who wished to combine notes on all the books and objects which they came across with an iconographical handbook for decorators. Mr. Vallance, like a sound antiquary, strongly opposed the introduction of modern inventions among those accepted by long usage, but unhappily the war has had the effect of presenting the Mr. Drakes in the character of inventors throughout their book. They had set before themselves an excellent model, Husenbeth's final author's edition of 1840, for that inveterate book-maker, Dr. Jessopp, added a good deal to its bulk, but little matter conformable with Mr. Vallance's advice. Cahier's illustrations are, of course, the inventions of the Mr. Wilfred Drake of 1784, when Cahier's book was published, and the coats of arms drawn for Jessopp could not well have been worse drawn at any period. The Mr. Drakes profess to copy Husenbeth, and generally do verbatim, with omissions. What was wanted was corrections and additions, on Husenbeth's excellent system. As it is, the Mr. Drakes miss his chief merits, convenience for use and authoritative references to examples which the author had studied, for after 50 years Husenbeth keeps his reputation as a respectable antiquary with a good eye for genuine early work. His little book still lends to Jessopp's edition and the Mr. Drakes' book most of their iconographic value. As to the Mr. Drakes' list of saints with sufficient data about them to enable them to be recognized in unnamed representations, the "Martyrologium Romanum", 1910, is more up to date, more comprehensive, often more precise, more convenient to handle, and costs only 8s. 6d.; while second-hand copies of Alban Butler's and Mr. Baring-Gould's "Lives" are common, cheap enough, give far more data, and fit an ordinary shelf. In fact, the Mr. Drakes' book cannot be safely used for reference without using many others also. Mr. Wilfred Drake has a good reputation as a decorator of buildings according to their date and style. Unfortunately his drawings in this volume present him as if he were a draughtsman with scarcely any sense of the forms of the periods which he sets himself to illustrate, and corroborative evidence is too often omitted.

His lapse as a draughtsman in this volume must be taken into account, or we shall certainly conclude from the only evidence accessible to us that all the objects belonging to unnamed owners that are illustrated here are modern imitations. Over "S. Heydrop" of Ghent (Pl. v) a rather more probable-looking 16th-century production, let us keep the veil drawn, since the time is not convenient for investigating him *in situ*. Let us hope that the Mr. Drakes may soon have the opportunity themselves. Such illustrations do not give confidence in the descriptions of the unillustrated examples named, when there are additions to Husenbeth's list. Thus the Mr. Drakes' chief improvement on Husenbeth loses much of its value. Mr. Wilfred Drake shows himself a capital schematic draughtsman; his drawings of costume could not be more clearly set out, but here he gives no authorities at all. Who named the glass bishop with three geese in St. Mary's, Shrewsbury (Pl. xiv), S. Martin?—the sexton? Mr. Wilfred Drake also omits altogether from his costume plates the cowl and scapular, so often confused in descriptions of Carthusians, and he confuses accidents of costume with essentials. The same confusion occurs too often in the text also. The wearing of three episcopal rings, the incurved crosier, fibulae and apparels are no more emblematic or distinctive than the pattern of the stuffs; they mark the fashion preferred by the artist for the purposes of his design. Nevertheless, the Mr. Drakes' volume remains an attractive gift-book, with plenty of space for annotation, and leaves their friends a charming reminiscence of their diligence and enthusiasm, while its unavoidable defects of haste do them honour of a higher kind than the merits of a book.

M. A.

ENGLISH MURAL MONUMENTS AND TOMBSTONES: A collection of 84 photographs of Wall Tablets, Table Tombs, and Headstones of the 17th and 18th Centuries: the subjects specially selected by Herbert Batsford as representative examples of the beautiful and traditional types in the English Parish Church and Churchyard, for the use of Craftsmen and as a guide in the present revival of public taste; with an introduction by WALTER H. GODFREY, F.S.A. London (Batsford, Ltd.), 12s. 6d.

In writing about war memorials it now seems as customary as it is unprofitable to speculate upon the influence of the war upon those designers who have actually been through it. This aspect of the question has not troubled the collaborators of the latest, and albeit somewhat belated book on memorials. It is merely a pleasant series of illustrations, well reproduced from excellent photographs, of examples, varying in merit, of English mural monuments and tombstones of the 17th and 18th centuries, for the most part from London churches and the home counties. Mr. Herbert Batsford made the collection of photographs in placid pre-war days, and Mr. Walter H. Godfrey has since helped him to make a selection from them which the two gentlemen now present in

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book form with appropriate comments by the last named. Though the scope of the book is designedly restricted, some measured drawings and details of mouldings would have increased its usefulness. So much depends on the size, position and height at which memorials are placed. Undoubtedly the beauty of form in lettering and the spacing of inscriptions in England has never been excelled or even approached, with a few exceptions in quite recent years, since late Stuart and Georgian times, and it is useful to have a handy example such as this to turn to; but will this book revive the art of the tablet and the churchyard headstone? The reviewer thinks it will help to attain that laudable object if only the subjects reproduced are used with sensible discrimination and knowledge. Should it get into the hands of the more ambitious monumental masons there is a chance of some highly respectable but uninspired work of a strictly period-type being the outcome, influenced no doubt by a *clientèle* floundering in the prevalent and inexplicable craze for Adam ornament and other fashionable fancies. From such a source the resultant work would probably be dull and inoffensive, but if only the lettering is founded on the old inscriptions illustrated something at least will have been achieved. But more than this is wanted. The intelligent designer—usually an architect and rarely a sculptor—should absorb into his mind the good work of the past, for only in such a way will he be fully equipped to perpetuate the spirit of the best period and make himself impervious to the evil influences of the blatant vulgarities of the 19th century with its alien white marble tombstones in village churchyards and other incongruities. With continued concentration in such a way freshness and sane originality are the artist's reward. If this book helps towards that end it will not have been published in vain.

B. O.

THE ARCHITECTURE OF ANCIENT EGYPT; EDWARD BELL; 240 pp., 141 illust., 24 maps and plans (G. Bell and Sons) 6s.

Writing on the desert sand of a camp in Egypt does not permit of verifying one's references, but it is safe to say that Mr. Bell's little book does supply a want in popular architectural history. For some reason his apparently obvious subject has never been dealt with previously in a form that could appeal to the traveller. As the publisher says in his announcement on the paper wrapper, it must be taken as a supplement to the "indispensable handbooks", referring more particularly to the numerous photographic illustrations included in Mr. Bell's work. So far as the illustrations are concerned this certainly is so. The choice of plates is excellent throughout. But in regard to the letterpress, which even in architectural books is the important thing (in spite of popular superstitions to the contrary), the author has perhaps hardly risen to the occasion. He has avoided the picturesque and (possibly dangerously)

vivid judgments of Mr. March Phillips or Professor Lethaby, taking refuge rather on the side of over-caution. He always "covers himself", as we say in military parlance, with a carefully qualified quotation from another writer rather than risk a bold hazard of his own. And by carefully describing specific buildings instead of generalizing on a wider front he tends to encroach on the functions of the very handbooks he is supplementing. If one may use an architectural phrase, the "scale" of the book is rather small for its length. The admirable summary-chapter is an example of the broader treatment one could have wished to see throughout. Another valuable though short chapter describes the Egyptian dwelling house. The constructional aspect of Egyptian architecture has not been given very much space, and such interesting problems as the methods by which the Pyramids were built, the means adopted for transporting stone from quarry to temple, the pigments and materials used in mural decoration, are hardly discussed at all. The descriptions of buildings in local groups, where this can be reconciled with historical sequence, is excellent, but surely visitors to Karnak will be disappointed that there is no further mention of the Ptolemaic remains there than a bare reference to the fact of their existence. These buildings are so well-preserved and so striking that their somewhat late date does not justify their omission from a detailed account of all other parts of the great temple-group. A short explanation might also have been added of the relation of the Græco-Roman remains in Alexandria and elsewhere to preceding Egyptian examples. The tourist visiting the catacombs of Kom-esh-Shukafa, for example, naturally wishes to connect their architecture with the Egyptian prototypes from which it was born. It is unusual, in so short a book, to find three appendices, and, though each of them has an interest of its own, they give a somewhat disjointed effect to the work. The translation of Lepsius's paper on Egyptian art is particularly welcome and valuable. In conclusion it may be repeated that Mr. Bell's careful and interesting little volume was needed to fill a gap. It appears at a time when far more Englishmen are seeing Egypt than ever before. It will be read, no doubt, in many lonely tents by men whose hearts are much more with their mistress, Art, than with the dreary routine of a desert campaign. M. S. B.

LA CORTE DI LODOVICO IL MORO (Bramante e Leonardo da Vinci); FRANCESCO MALAGUZZI VALERI; I. II, xv + 646 pp., 700 illust., 20 tav. Milan (Hoepli), N.P.

Count Malaguzzi Valeri, the author of this series, was recently connected with the Brera, and is now director of the Galleries of Bologna and the cities of Emilia. The first volume, reviewed here [vol. 25, p. 353], dealt largely with the social life, and the dress, furniture, and decorations of the period: this present volume, which is also richly illustrated, is devoted to the two great

artists named in the title. Bramante himself, one of the most fascinating personalities of history, poet, painter, and architect, is difficult of analysis in his pictorial work; though we have the grand series of fresco panels from the Palazzo Panigarola, now in the Brera, which are fully reproduced in this work, together with the interesting friezes, the one of Casa Fontana (now Silvestri), and the other of the Castle of Inverio Superiore, with its medallion portraits of the reigning Sforza dynasty. But Bramante's architectural work is of the first importance; and here the reproductions of this volume are a mine of reference to those who love this early renaissance architecture, with its mingling of brick, terra-cotta and marble, but have not the opportunity to study it in the churches and palaces scattered throughout Lombardy. S. Satiro here claims a first place, with its exquisite lantern and fine façade and choir; then the little chapel of the Pietà, the Duomo of Pavia, the Oratory of Pusterla, the Carminali Bottigella Palace at Pavia, the Canonica of Sant' Ambrogio, the great Castle of the Duke of Milan at Vigevano. All these buildings are very fully illustrated, as well as the most beautiful church of S. Maria della Grazie at Milan, the refectory of S. Maria della Pace, the church of Abbiategrasso and the monastery of S. Ambrogio, which, however, the master only commenced; while the beautiful Incoronata of Lodi was due to his followers Battagio and Dolcebono. A most attractive feature in Lombard renaissance art is the doorway; and this volume illustrates the doorway of the Palazzo Del Maino at Pavia; of Como Cathedral, formerly attributed to Bramante; and the richly carved entrance of the Palazzo Stanga at Cremona. A chapter of much interest is devoted to Bramante's followers in Lombardy, Battagio, Agostino de Fondutis, Dolcebono, Amadeo, Cristoforo Solari, Cesariano, and Zenale; and to the influence of Bramante's art at Milan and through the townships of Lombardy. Though the author handles in the last 300 pages of the present volume extremely interesting material concerning Leonardo it has been already very fruitfully worked upon in several recent books. Here again the illustrations are very numerous and well reproduced, the selection has been admirable, and they add considerably to the value of the volume. As an instance, take the famous equestrian statue of Francesco Sforza, one of the most disputed points of Leonardo's *œuvre*, which with others I have taken to represent "the horse leaping forward to avoid a prostrate enemy, and reined in by his rider". But while some of the Windsor drawings favour this theory others certainly support Count Malaguzzi's contention that the master, seeing the enormous difficulties in execution and casting of this group returned to an earlier conception of "horse and rider more calm, and composed in a spirit of grandiose serenity". Indeed what

stronger evidence could be found than the design reproduced here from the "Codex Atlanticus" for the *armature* of the horse itself, precisely in the spirit just described, which is practically that of the miniature in the "Sforziade" (1491) of the Bibliothèque Nationale at Paris. Another critical issue in which this volume offers assistance is that of the famous *Virgin of the Rocks*, of the National Gallery and also of the Louvre. Apart from the dispute as to which of these two lovely works is the original, these paintings have been freely and in many cases successfully copied; and Count Malaguzzi gives a production of no less than fourteen of these copies, though even so he does not include others known to me which I consider worthy of inclusion. In his concluding remarks on the "School of Leonardo" the author does justice to its fine qualities and its frequent adherence "even among the most faithful followers of the Master" to the best traditions of the old school of Lombard art.

S. B.

SKÅNES DEKORATIVA KONST UNDER TIDEN FÖR DEN IMPORTERADE RENÄSSANSENS UTVECKLING TILL INHEMSK FORM; GREGOR PAULSSON; 233 pp., 84 illust.; Stockholm (Norstedt), 20 kr.

Few phenomena in the history of art are so interesting as the change which a particular style undergoes when it penetrates beyond the environment in which it originated. A study of this process of transformation is fruitful from many points of view, partly because it supplies in itself important material for the psychology of art, partly because new and individual values of beauty are thus formed, and also because it is a measure of the vigour inherent in the style, out of which new forms of art arise. It is the Italian renaissance, as reflected chiefly in the interior decoration of churches in the Swedish province of Skaane, to which Dr. Paulsson devotes his valuable book. The art of Skaane is certainly not connected with Italy directly. It is rather through Holland, in the decorative and highly pictorial forms mainly invented by Cornelis Floris and Hans Vredeman de Vries, that the renaissance reached Denmark and Skaane, at that time attached to Denmark politically. After an opening chapter of general character, the author gives us in his second chapter an elementary exposition of the renaissance and baroque styles in their origin and morphology, chiefly as exemplified by contemporary Netherlands ornamental and theoretic works. Unfortunately suitable illustrations, which would have been valuable to the dilettante and the student, are wanting. We pass in the third chapter to the Skaane material, and those that follow deal with a series of masters for the most part of German or Netherlands origin, who worked in Skaane. First in the series comes the remarkable "master of the Eilert Grubbe", an anonymous sculptor who executed the splendid altar-piece of Lund cathedral, carried out in the style of Sansovino in limestone, alabaster and marble, and finished in 1577. It was, unfortunately, removed under the

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influence of neo-romantic purism, represented most prominently in Sweden by C. G. Brunius, the Gilbert Scott of his country, and by Helgo Zettervall, and it was Brunius who took it down in 1834. During the following half-century, 1577-1627, covered mostly by the reign of Christian IV, we meet with other celebrated masters; Hans von Steenwinkel the elder, who belonged to a family working chiefly in Denmark and Skaane; Johannes Ganssog, from Frankfurt a. Oder, the master of the splendid pulpit of Lund Cathedral; and Daniel Tormmsen, who was probably born in Malmö and with Statius Otto from Lüneburg worked for S. Peter's church in Malmö. From a purely national point of view the greatest interest is attached to Jakob Kremberg, who was a native Swede, apparently from Lund. In him we have an artist of remarkable personality, who used forms which, though they reflect the foreign models, reflect them in a matured and original manner. He is the author of several homogeneous church interiors, among them the one of Gaardstaanga carried out by him between 1609 and 1628, and still preserved to us in its entirety. He is the last of the great masters of Skaane, and his workshop sets its mark on Skaane church-furnishing during the whole of the 17th century. The period—about three-quarters of a century—the art of which is described by Dr. Paulsson, is indisputably one of the richest in the history of Scandinavian art. Much, however, still remains to be investigated even in Skaane, for the author's title, "The Decorative Art of Skaane", is rather too comprehensive. For instance, he tells us nothing of the decorative element in architecture, nor of the contemporary rich mortuary sculpture. Apart from this discrepancy between the title and the contents, Dr. Paulsson's is a valuable book which does honour to him and Swedish research into the history of art. A. L.

CHINESE ART MOTIVES; interpreted by WINIFRED REED TREDWELL; 8vo, xiii + 110 pp., 23 pl.; New York and London (Putnam's Sons), 7s. 6d.

The authoress of this little volume proclaims her creed in the preface "that there is no more delightful introduction to the soul of China than her art, into which she has woven, to the perfection of beauty, much that is frankly humorous, whimsical and profound". In this belief she has set herself the evidently congenial task of analysing the motives which we most frequently meet with in Chinese decorative art, particularly in its more modern phases. The owners of Chinese porcelain and embroideries will find in her book a lively and amusing commentary on the curious and often puzzling designs which adorn their treasures. The writer has a light touch, and skimming easily over the profound in her subject, she makes full play with the whimsical and the humorous. Even Confucius fails to reduce her to seriousness for more than a moment; but beneath this Occidental levity there is no lack of information on that part

of the large subject which she has undertaken to interpret. The book is nicely got up, well printed and sufficiently illustrated.

R. L. H.

THE APPEAL OF THE PICTURE; an examination of the principles in picture-making; FREDERICK COLIN TILNEY; 307 pp., 19 pl. and diagrams; London and Toronto (J. M. Dent); New York (E. P. Dutton), 6s. net.

There is much sound sense and practical advice in Mr. Tilney's book, and art-students and the budding amateur of painting should find it of service. On the size of pictures, colour, tone, composition and so forth, his counsel is all the more valuable because he makes every effort to refer his principles to psychology, and never loses sight of the contribution of the spectator's mind to the effect of a work of art. We should recommend the book without reserve to beginners in the practice of the study of painting, were it not for its grave limitations in one direction. Mr. Tilney is the determined foe of the most modern schools of painting. For him, art stopped short at the cultivated court of Queen Victoria. Although he is fully experienced in photography and makes considerable use of it in explaining his views, he is not a slave to what he calls "literalism". He is under no illusions about "likeness" and "unlikeness" to "the truth of Nature". He would probably admit that *The Scapegoat* is no more "true" than, say, the *Interior at Petworth*. But he has an ideal which he calls "naturalism". If we press him for a definition of naturalism, he writes (p. 130): "It will not advantage us to show any leaf of the tree, nor even perhaps to copy its shape exactly. All that we do is only required to be typical of nature, and the more we can force upon the spectator the inner spirit of the scene rather than the actual letter of the objects, the greater is our success. Then naturalism stands out purged from literalism and so can deliver a simpler, purer message". This idea receives confirmation from Mr. Tilney's remarks upon caricature three pages later. It is odd that he does not see how widely he has thrown open the door to the very movements at which he never tires of girding; how neatly he has stated a case for them. His charges are these: that the painting of these modern schools has no link with previous painting; that their members treat the painters of the past with scant deference; and that their work is ugly. The first charge can pretty easily be refuted by anyone who saw the early Post-Impressionist exhibitions in London. The second has attached to every school of revolutionaries in painting. The third has been brought by every age, to be reversed by the next. Yet critics have never learned from history. For art critics, dramatic critics, critics of poetry and of music, King Canute played his instructive little trick in vain.

H. H. C.

AN ILLUSTRATED HISTORY OF MUSIC; THOMAS TAPPER and PERCY GOETSCHUIS; 365 pp., 345 illust.; (John Murray) 7s. 6d.

Considerable pains have evidently been spent

upon this handy volume, which is distinctly above the average level of American works on music, the frequent chronological summaries of musical events being a most useful and commendable feature. It is in the portions of the book which relate to the history and development of orchestral music that the authors are weakest; Corelli, for example, is mentioned only twice, and the longer of the two references does not quite occupy a single line of print. The illustrations are numerous and often amusing, but the value of the book is not increased by a final chapter on "The Essentials of a Musical Library", where recommendation is impartially given to the best standard books, and to many others which are universally known to be trivial or useless. In fairness to the authors, it should be stated that they do not appear to be directly responsible for this unlucky catalogue raisonné.

H. R.

JAN TOOROP; MIEK JANSSEN; 40 pp., 40 illust.; Amsterdam (L. J. Veen); flor. 3.50.

This nice little volume has been reset and reprinted from an article published in "Onze Kunst", July 1915. Fifteen new illustrations have been added, amongst which is a large portrait of the artist by himself, but the text has not been altered. The starting point to this study was an exhibition of Toorop's recent works, held last year in Amsterdam and in The Hague. The author, a poetess who published a volume of symbolical verses, proves to be a comprehensive commentator of Toorop's tendencies, specially since his conversion to Roman Catholicism. She enthusiastically describes the features of his later pictures, and throws light upon the evolution of the painter's religious and artistic convictions. The book as a whole, however, in spite of undisputable qualities, remains a somewhat incoherent succession of subjective remarks and lyrical descriptions, rather than a systematical study; such matter may be valuable as a contribution to a periodical, and prove useful for later biographers, but it seems quite inadequate when published separately as a monograph on one of the most complex and most fascinating artists of modern times.

B.

MORE ILLUSTRATED BOOKS, ETC.

- (1) THE WESTERN FRONT: drawings by MUIRHEAD BONE, with an introduction by GENERAL SIR DOUGLAS HAIG. Part 1 ("Country Life", by authority of the War Office), 2s. each part.
- (2) THE HUMAN TRAGEDY, by ANATOLE FRANCE: a translation by ALFRED ALLINSON; illustrated by MICHEL SEVIER; 146 pp., 16 illust. in colour; (Lane), 10s. 6d.
- (3) OUR HOSPITAL A B C PICTURES, by JOYCE DENNYS, verses by HAMPDEN GORDON and M. G. TINDALL; (Lane) 3s. 6d.
- (4) MEDICI SOCIETY'S PUBLICATIONS.

(1) The first number of this series promises to be a kind of landmark in the history of the fine arts. It is the first time that the skill of a distinguished artist, like Mr. Muirhead Bone, has been recognized and employed for official purposes in a field apparently so unpropitious as the Western Front of the Allied Armies in France. It may be said at

once that the experiment of utilising Mr. Bone's services for this form of military service has been completely successful. It is now certain that posterity will be thankful for the preservation in the British Museum of Mr. Bone's drawings to illustrate the history of the greatest war which the world has ever seen. It is in itself a gloomy story to tell in words or in pictures, and for this reason the peculiar qualities of Mr. Bone's art can be shown at their best. He excels in conveying a deep and lasting impression with the greatest economy of means. His drawings, topical as they are, never degenerate into mere journalism. Each drawing is a separate work of art, and to one or two Rembrandt would not have been ashamed to put his signature. None are likely to appeal to the general public, for they are difficult for untrained eyes to appreciate. By far the best is No. 7, "Tanks", in which Mr. Bone clearly expresses the ideas of irresistible and irresponsible progress over obstacles. Another excellent drawing is No. 3, a high wall at Ypres bending to its fall, with which may be compared, for the artist's treatment of imminent motion, the cover drawing, the famous statue of the *Virgin and Child* on the steeple of Albert; though the statue has fallen below the right angle, it still looks perfectly rigid and secure. Mr. Muirhead Bone's drawings are exhibited at Messrs. Colnaghi and Obach's galleries, 144 New Bond Street.

(2) Of Mr. Alfred Allinson's translation from Monsieur Anatole France nothing need be said here, except that the translator has grappled boldly with a task the result of which is bound to dissatisfy anyone who can read Monsieur France's original French; Mr. Allinson's work must be left to appeal to those who cannot. M. Michel Sevier's illustrations deserve careful attention, and, within their necessary limitations, praise. He presents the spirit of Monsieur France's theme rather than Monsieur France's treatment of it, which is too subtle to be directly illustrated. Mr. John Lane and M. Sevier recognize that for colour-illustrations to attract critical attention nowadays they must be either prohibitively expensive to produce, like the Kokka prints, or somewhat affected in style. M. Sevier affects a modified Russian Byzantinism and shows very considerable decorative imagination and skill in reducing both colour and form to the style which he has thus elaborated, especially in the drawings *The Burning Coal*, *Giovanini's Dream*, and *The Prince of this World*. (3) John Lane's other book is also very good in quite a different way, being a book of nonsense intended to amuse a hospital, with the text and very clever drawing silhouetted on grey paper in white and flat colours. Miss Joyce Dennys shows herself to be a vivacious, observant and correct humorous artist, superior to many who have long been much better known, and her clever drawings ought to

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bring her success. (4) The Medici Society submit a quantity of very well printed illustrations of National Gallery pictures on post cards, by several reproducers; those reproduced by the Society bear its imprint. The reproductions in most cases are much more attractive than other official series of this kind. They appear to be printed

by some machine photogravure process which gives the technique of the originals remarkably well. The three dozen examples considered here, representing all schools and styles, are sufficient to recommend the whole series, which it is to be hoped will eventually include every picture in the gallery.

A MONTHLY CHRONICLE

SIR HUGH LANE'S PICTURES.—The controversy about the bequest by the late Sir Hugh Lane of certain pictures to the Trustees of the National Gallery has raised a storm of correspondence in the public press to such an extent that it is not necessary to do more than allude to the situation in this magazine. So sudden and tragic was the premature death of Sir Hugh Lane, that no one can say for certain what his ultimate intentions might have been. From the sentimental point of view the claims of Ireland, urged with fervid vehemence by Sir Hugh Lane's friends and relatives, command the deepest consideration. From the point of view of the British nation the need for building up an adequate collection of paintings of the modern continental schools rendered the bequest by Sir Hugh Lane of such paintings one of peculiar value and interest. From the legal point of view the will of Sir Hugh Lane places the Trustees of the National Gallery in possession of certain property which they are

bound to retain on behalf of the nation, until the nation itself gives them authority to dispose of this property otherwise. The question in itself is not one of first-class importance, and might well be left to be settled later on, when matters can be discussed more coolly, and when the whole system of our national art collections can be reviewed at leisure and with proper attention. L. C.

We regret to announce the death of Mr. Joseph W. Comyns Carr, once so well known as an art critic. Mr. Carr's connection with the Grosvenor Gallery, when first founded by Sir Coutts Lindsay, and later his proprietorship with Mr. Charles Hallé of the New Gallery, mark a distinct epoch in the history of British art. The Grosvenor Gallery is now a concert room, and the New Gallery a cinema show. Such is the history of art in London! Mr. Comyns Carr was a well known figure in the literary, artistic and theatrical society of a bygone generation. L. C.

PERIODICALS

RUSSIAN
STARŬE GODŬ. 1914.

July-Sept.—This is a treble number, which deals exhaustively with the beautiful palace at Gatchina. In the introductory article M. H. LANCEREY describes the building which bears the marks of the Emperor Paul's strange personality, especially in the interior decoration by the emperor's favourite architect, Brenna, in his characteristic "martial" style. The palace, originally built by Antonio Rinaldi, still retains the reserve and simplicity of the classical renaissance and is extremely imposing in its appearance. —Amongst the numerous objects of art described by M. P. P. WEINER there are many of considerable interest. A relief of a shepherd sitting on a hill is a Roman work of the 1st century B.C.; unfortunately the head and parts of the body have been restored. Another wonderful relief, purchased in 1769 by Catherine II from the sculptor Nollekens, is believed to have been discovered in the termæ of Titus. It represents Vespasian presenting offerings amongst numerous attendants, and probably belongs to the 70's of the 1st century A.D. A beautiful little statue of Venus with a Cupid leaning caressingly against her adorns the top of a bronze clock. The half-closed eyes and languid attitude of the female figure is typical of the graceful art of the 18th century. In the White Hall are two bas-reliefs on the popular theme of Alexander the Great. Both are signed Tomazzo Solari, a completely forgotten sculptor, whose figures are rather short and clumsy, and whose technique is somewhat coarse. In a charming relief of French mid-18th-century sculpture representing the familiar theme of fighting Cupids the subject is treated with remarkable skill and grace. Noticeable also are a marble bust of the Empress Maria Feodorovna, signed "Christophorus Hewetson Hibernus fecit Romæ MDCCCLXXXIII" (viz., the Irish sculptor, Christopher Hewel), and a marble statue, *Hercules with the Snakes*, resting on a simply modelled but extremely well-proportioned stand of

grey granite with upper and lower plates of yellow marble and a medallion of a carved antique figure of *Minerva* or an *Amazon*, inscribed "Le Gros fecit Roma". The author is the Flemish artist Delvo, but it is difficult to determine to which period of his long artistic life this little masterpiece can be ascribed. —M. A. TRUBNIKOV deals with the old portraits of the palace, which include the collection purchased by Catherine II from Horace Walpole, containing *Sir Robert Walpole*, by J. B. Vanloo, and a sketch of *King William III* on horseback, by Kneller. Hidden away in a remote room is a real masterpiece of the Louis XIV period, by J. B. Santerre, dated 1699. It represents two handsome women, whom M. Trubnikov identifies as *Mme. Bolotte and her Daughter*. A small bust by Houdon of his little daughter is a fine piece of work, in which the sculptor's love for his model is evident in all its expressive form. —A very vivid and interesting picture of the more intimate life at Gatchina is given by M. S. KAZNAKOV. —M. G. PINET contributes a note on a picture by J. B. Lepaon, *A Hunting Scene at Chantilly*.

July-August 1915.—The recent exhibition of church antiquities in the Stieglitz Museum in Petrograd is the subject of two articles: M. SERGIUS ERNST gives an interesting account of the development of Russian religious art, which reached its zenith in the 16th and 17th centuries. The 16th century was still rather severe in its forms, as is illustrated by the two angels on the screen by Kozma Indikoplov, but the art of the 17th century is full of life, happiness and simple faith in God, which clearly expresses itself in the very beautiful cover of S. Alexander Nevsky's shrine, where the calm figure of the saint is surrounded by brilliant light colours. The 18th century brings in the influence of the West, and therefore Russian art of that period is more elaborated and pompous, as is shown by the gorgeous accessories of the ikons in the Virgin's Church at Vladimir. The art of the 19th century is extremely pictorial and complicated, but not so sincere and inspired as in the

previous periods; and the elaborate ikon of the Archangel S. Michael is a good example of that century. —The same exhibits are dealt with at a greater length in the article by M. NICOLAS MAKARENKO. The beautiful ornament of S. Varlaam's ikon, consisting of a graceful little branch of leaves all in gold, is probably by several artists, and the medallions contain portraits of various saints. There are many other gorgeous ikons of the Virgin, laden with pearls and precious stones. The exhibition also contained a rare work of the 17th century, a golden cover of the Bible from the cathedral in the Winter Palace; the art here reaches its summit, and the enamel of various wonderful colours is very skilfully executed. A large relief of *The Crucifixion* covered with enamel occupies the centre, and medallions of saints, intertwined with leaves and branches, fill in the corners. There are also many water-colour miniatures by unknown artists, and many beautiful miniature-ikons worked by nuns with silks and gold and trimmed with pearls. A wonderful shroud of the 16th century, belonging to the cathedral of SS. Peter and Paul, richly worked with gold, silver and silks, offers an exceptionally good presentment of *The Descent from the Cross*; the group of women is very effective and happy in colour. Good specimens of the 18th-century metal work, which was entirely under the influence of French art, are three Communion chalices with their accessories. One of them is of a simple form made of different coloured gold set with a few precious stones. Panagias were usually made by the best artists and jewellers, and therefore well represent the religious art of the 17th and 18th centuries; one of these has an enamelled medallion of S. Alexander Nevsky in the centre with a diamond setting. A silver covering of the Bible is an incomparable specimen; the design consists of Royal gates leading to the altar, and in front of it, half hidden amongst the clouds, is seen the Saviour surrounded by angels; the modelling is marvellously perfect; the cross, the altar and the crown of Christ are set with diamonds. The cover of a Moscow Bible may be cited as an instance of Russian 17th-century art full of western influence, in which the subject and its execution receive more attention than the general decorative effect; the plain silver is laden with 15 different shaped medallions; the square ones are covered with enamel of noble soft colouring and the centre is composed of an octagonal representation of the Resurrection with 8 circular reliefs of incidents in the life of Christ around it, remarkable for their beautiful designs and vividly expressed figures; but the wonderfully executed work does not harmonize with its setting, and is secured rather clumsily to the cover. The name of the author of another Bible, Andrew Blankenstein, should be remembered for his fine execution. A first-class image belonging to the famous artist Borovikovskiy, the ikon of S. Michael, is especially excellent for its drawing. The exhibition also contained a rare collection of books, mostly from the Novgorod province, as that province was not invaded by the Turks and has more ancient treasures left than the province of Kiev. The fine library belonging to M. N. N. Likhachov contains the ancient miniatures in the book "The Apostles" of the 12th century. The library shows the evolution of the decorative art in Russian 15th and 16th century books. An ancient church-lustre, from the collection of M. Khanenko, is interesting for its Byzantine forms and strict proportions. The image-lamps of the cathedral of SS. Peter and Paul are so simple and so well shaped that it would be impossible to alter a single line without breaking their harmony. Some of the best enamelling is to be seen in the ikon of *The Virgin* seated on a throne of different colours, that shows up well on a green background, the cushion being of red, white and ash-colour, and the Virgin's garments of a variety of blue; the angels surrounding her are robed in light green and have beautiful bright wings of white, red and pale blue. The best works of Russian 17th-century art show a marked predominance of Eastern influences—i.e., original alternatives, composition, colouring and strange harmony. —M. M. ZNAMENSKY tells us of the Svensky monastery, built in 1288 near Orel, which, thanks to costly gifts and donations, was one of the richest monasteries of the time. The most interesting cathedral is the one built by Ivan the Terrible, which has much in common with the Moscow types. A five-domed church of the 18th century has a gorgeous aspect, and especially beautiful are the 16th-century iron doors, one of which is decorated with magnificent openwork ornament. —M. WILLIAM STCHAVINSKY discusses a few Dutch artists

in private collections in Moscow. A *Head of Christ* strikes us with its severe beauty and cold majestic expression; it belongs to some strong unknown master of the 15th century. Jan Bruegel, together with Balen, are probably the authors of the splendid picture, representing a rich picture-gallery with an allegorical woman "Art" working in the first plain. There is also a picture, *Light*, most likely belonging to the series of Bruegel's pictures, *The Five Senses*, now in the Madrid gallery. The *Portrait of a Woman*, by A. Hanneman, probably belongs to Rubens's school. The collection contains some pictures of Rembrandt's school, often taken for the early works of Rembrandt himself.

September.—M. E. DE LIPHART, in enumerating the recent acquisitions of the Hermitage, mentions especially the charming *Head of Christ as a Child* by Desiderio da Settignano (15th century), a repetition of the famous figure in the Florentine church of San Lorenzo. *The Virgin and Child*, by Antonio Rossellino, also is a real masterpiece, the whole work bearing a superhumanly inspired expression and the technical perfections being so great as to make the cold marble seem warm with life and colour. The 15th-century sculptors, inspired by religion, had created truly Christian emotional art; it represents the worship of God and the cult of nature, as can be seen in the fragment of a ceiling by Palma Giovane, influenced by Titian. —A fully deserved tribute is paid by M. SERGIUS ERNST to M. Paul Outkine, the talented medallion artist, who lived from 1808–52, during the period of the evolution of medallion art. Amongst others, his stamp of *Hercules and Minerva* is preserved in the museum of Alexander III, as well as his *Judgment of Paris*, which well represents his love of forms full of life and movement, and reflects the animation of Catherine's days. —In one of the oldest northern towns of Russia, Vologda, four religious mural paintings have been preserved which M. J. EVDOKIMOV illustrates in his article. The scarcity of paintings is due to the fact that the buildings were almost invariably constructed of wood, and therefore did not lend themselves to purposes of art. Ivan the Terrible, however, stimulated artistic taste in Vologda, and began to erect a stone cathedral of S. Sophia. Since then art in that province developed, and introduced a vividness and worldliness into religious subjects which were unknown before. Subjects are often taken from the "Western Bible" of Pisatore (1659). Very naïve but most expressive paintings by unknown artists prevail in Vologda. *The Terrible Doomsday*, *The Bride*, and *The Baptism of Christ* deserve special mention.

October 1915.—This number opens with an article by Baron A. de FOELKERSAM on the different qualities of ivory and its application to art, which had two periods of evolution; (1) The Middle Ages, when the Latin nations played the leading part; and (2) the 17th century with Flemish and German artists. Few Italian carvers of the first period are known, but beginning with the 17th century several marked schools arise. One of the most famous artists is Antonio Leoni, whose reliefs on historical, religious and mythological subjects are executed with great skill. Dieppe as well as Paris was one of the centres of the French ivory art. Jean Baptiste Guillermin is the author of the beautiful *Crucifixion* (1659), which is the best work of its kind. The artistic taste for ivory carving was best represented in the Netherlands, where it reached its height in the 17th and 18th centuries. François Duquesnoy (1594–1644), otherwise known as "François Flamand", may be considered as the founder of the local school. Another fine artist is François van Bossuit (1635–1692), whose works are in a classical *genre* and show the stronger influence of Rubens. German art in ivory was developed principally in Bavaria, Augsburg and Nürnberg. The family Zick (17th century) contributed a number of artistic works, executed with extraordinary skill and technical perfection. Two more artists of the 17th and 18th centuries deserve to be mentioned, namely: Christoph Angermayer (4 beautiful cup-boards of ivory) and Andreas Faistenberger. With Simon Troger (1759) is connected a whole series of works in which wood and ivory are combined, the latter usually representing human figures. Fine works in ivory were also executed by the family Lücke; a *Shepherdess sleeping on a gold Couch*, signed Ludwig von Lücke, is one of his best productions. One of the most famous artists of the baroque style—Ignaz Elhafen—produced beautiful statues and reliefs which are noted for their minute details. Ivory carving began to develop in Denmark when the prominent Norwegian artist, Magnus Berg, executed

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a large number of reliefs, goblets and medallion portraits. Nearly all his works are unsigned, but can be easily identified by the prominent effect of the reliefs against the background. Few Spanish artists are known, and England has evidently had no prominent artists of this kind whatever. The earliest works on ivory in Russia are probably to be found in Kiev and later in the Archangel region. This art developed mostly in the 18th century, under the influence of Peter the Great, who introduced a great many western ideas. China and Japan are, of course, famous for wonderfully minute and skilfully executed ornaments. —COUNT E. BENNINGSEN contributes a short article on the estate, "Gourievo", which was bought by his father in a dilapidated condition, but which, nevertheless, gives a pleasing impression of the Alexander period. —In the description of the ancient town of Rostov, M. B. DENIKE specially comments on a picture inscribed "drawn from nature . . . in 1846 by Ivan Belonogov". The artist, notwithstanding a few defects, had managed to convey the charm of the ancient town with the gorgeous domes of its 22 churches.

November 1915. —M. N. OKUNEV recounts the history and describes the artistic value of the most beautiful basilica of S. Sophia in Constantinople, which unhappily is still a Mahometan mosque, and has therefore suffered a great deal from restoration and obliterations of precious ancient Christian mosaics and other works of art. M. Okunev considers that this gorgeous temple is not only the best production of Byzantine art, but the greatest creation of universal architecture. Its history need not be repeated here. The tremendous nave with its green, red, white, etc., marbles and the gigantic domes convey an impression of infinite grandeur and beauty. But with restoration the domes unfortunately had to be flattened and counterforces added to the façade so as to strengthen the building, and the temple, although still magnificent, has acquired a somewhat stunted appearance. There is no great variety in the capitals of columns, but still different shaped acanthus leaves are observable. A beautiful complicated frieze in a lateral nave is decorated with a realistic vine branch, which is the richest detail amongst the sculptural ornaments of the temple. The most interesting mosaic is above the central entrance, in which Christ, seated on a throne, with two figures in the background, bestows a blessing on a kneeling emperor, prostrate at His feet. The most ancient mosaics are on the choir vaults, which are composed of large rombs and circles, with stars between. After the fall of the Eastern Empire in 1453, the beautiful temple was transformed into a mosque, the cross taken down, different coloured carpets laid across the naves, and the gorgeous columns covered up with Mussulman

shields. —M. S. TROINITZKY continues his records of snuff-boxes, and mentions a few tobacco-rasps carved in wood and ivory preserved in the Hermitage, where are also two tobacco horns, one of ivory, the other of silver.

December 1915. —BARON A. FOELKERSAM writes a detailed article on crystal and its artistic use. Different qualities of crystal are found either in blocks or crystallized in mountains, some of which are coloured and bear the names of smoked topaz or amethyst. The Hermitage possesses a beautiful crystal vase of a wonderful and even colouring in a bronze setting. One of the most ancient productions (10th–11th century) is a lamp of antique form, likewise in the Hermitage; it probably originated in Sicily; its crystal, set in gold, is of a very high quality and wonderful pureness. Two gorgeous wine-goblets of the Italian renaissance are noticed, one in the shape of a dragon, and the other of a barrel with golden hoops decorated with precious stones and enamel. Special value is attached to a beautiful cup of French 18th-century work in the rocail style, with a gold bird-shaped cover and a gold handle in the form of a poodle. This splendid work probably belonged to a complete toilet set, unfortunately now no longer complete. —An article by M. A. DE COUBE is devoted to the mysterious faïence of S. Porchaire, otherwise known as "the faïences of Henry II", first made known at the sale of the French monastery S. Francois la Fleche in 1793. Beyond the fairly well established fact that these little works of art belong to the renaissance period, little is known of them. Benjamin Fillon credits Madame de Boisy, of the castle at Oiron, with having originated this art, but Edmond Bonnaffé disputes this and claims that Pouaton was the home of it. Four of the best and earliest examples of the S. Porchaire art are: a jug in the collection of Baron A. Rothschild; a goblet and a bottle in the Hermitage; and a cup of the Marquis de Talhouët; all bearing the arms of Pierre de Laval Montmorency. —M. P. P. WEINER contributes a special article on the famous statue *Winter* by Falconet, the sculptor of the statue of Peter the Great in Petrograd. The *Winter* has been erroneously stated to be located in Weimar, whereas in actual fact it is housed in the White Hall of the Gatchina Palace. This little statue, representing the seated figure of a woman in a most natural, quiet pose, hiding a bunch of flowers under the protecting folds of her loose gown, is a beautiful personification of passionless winter. —M. P. DELSKY describes the paintings and engravings of W. Turine, the little known provincial artist of the beginning of the 19th century from Kazan, more interesting for his realistic presentment of his native town than for the quality of his art. S. P.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CAMBRIDGE UNIVERSITY PRESS.

ALDIS (Harry G.). *The Printed Book*; 154 pp., 11 illust., 1s. 3d. "COUNTRY LIFE", by Authority of the War Office.

The Western Front: drawings by Muirhead Bone, with an introduction by General Sir Douglas Haig; Part 1, 2s.

See notice, p. 39.

JOHN LANE, Bodley Head, W., and New York.

FRANCE (Anatole). *The Human Tragedy*; a translation by Alfred Allinson, illustrated by Michel Sevier; 146 pp., 16 illust. in colour; 10s. 6d.

See notice, p. 39.

DENNYS (Joyce). *Our Hospital A B C Pictures*; verses by Hampden Gordon and M. G. Tindall; 3s. 6d.

See notice, p. 39.

EMMANUEL (Maurice). *The Antique Greek Dance*, after sculptured and painted figures; trans. by Harriet J. Beaulcy; xxviii + 304 pp., over 600 drawings, 15s.

PRIVATELY PRINTED, 32 Rossmount Road, Acton, W.

The Dance of Death, by Hans Holbein; enlarged facsimiles of the original wood engravings by Hans Lützelberger in the first complete edition, Lyons, 1547; limited 200 copies; 25s.

WAHLSTRÖM AND WIDSTRAND, Stockholm, and BERNARD QUARITCH, Grafton Street, W.

LINDBLOM (Andreas). *La Peinture gothique en Suède et en*

Norvège: étude sur les relations entre l'Europe occidentale et les pays scandinaves; 252 pp., 1 colour and 50 illust.

This exhaustive and admirably produced monograph is a model of learned research and clear treatment; the work will be fully noticed as soon as possible. The foreign version here noticed, written in the most widely read of the Latin languages instead of in German, should greatly increase the circulation of the volume.

PERIODICALS.—*American Art News (weekly)*—Apollon, 1916, 6–7, 8—*Architect (weekly)*—L'Arte, XIX, 5–6—*Boston Museum of Fine Arts Bulletin*, XIV, 85—*Bulletin of the Alliance Française (fortnightly)*—*Connoisseur*, XLVI, 184—*Country Life (weekly)*—*Fine Art Trade Journal (monthly)*—*Illustrated London News (weekly)*—*The Kokka*, 317—*Manchester, John Ryland Library Bulletin*, III, 2–3—*Minneapolis, Institute of Arts, Bulletin*, V, 7—*New York, Metropolitan Museum, Bulletin*, XI, 11—*Onze Kunst*, XV, 12—*Scottish Field*, XXVIII, 168—*Town Planning Review*, VII, 1.

TRADE CATALOGUES, ETC.—*De Vries, P. W. P.*, Amsterdam; *Cat. d'Estampes et de Dessins Nouvelle, Serie No. 2*; *Eaux-Fortes et Lithographies Modernes*—Oxford University Press; *Gen. Cat.*, Nov. 1916—*Maggs Bros.*, 109 Strand, W.C.; *Cat. No. 352, Autograph Letters, Manuscripts, etc.*—*Norstedt and Sön, Stockholm*; *Nyheter*, No. 11.



FIGURE 1. THE BOWL (A) IN THE
MUSEUM OF THE UNIVERSITY OF CHICAGO



FIGURE 2. THE BOWL (B) IN THE
MUSEUM OF THE UNIVERSITY OF CHICAGO

FIGURE 3. THE BOWL (C) IN THE
MUSEUM OF THE UNIVERSITY OF CHICAGO

THE LITERATURE OF CHINESE POTTERY: A BRIEF SURVEY AND REVIEW. BY BERNARD RACKHAM

MR. HOBSON'S great work on Chinese porcelain,¹ published during the early months of the war, which has hitherto been denied by the circumstances of the time any detailed notice in these columns, must be counted amongst books fortunate in the moment of their appearance. Had it been longer delayed, the difficulties of its production might have been found insurmountable, not only because the cost of production would have been enormously increased, but chiefly because reference to and reproduction of specimens scattered in collections in various countries of both hemispheres would have become in many cases well-nigh impossible. On the other hand the time was fully ripe for an exhaustive treatise on the subject for the English reader. The material available for study had increased vastly in scope since the century began, and at the same time the admirers of the art of the Chinese potter had become so great a multitude that the need of a trustworthy and readable handbook was widely felt.

To make this claim is no disparagement to the work of earlier writers, amongst whom Sir Augustus Wollaston Franks and Dr. S. W. Bushell will always take foremost rank. The advance in our knowledge of the subject which the present work makes possible may perhaps best be appreciated by a brief survey of its more important predecessors.

Apart from isolated references the first serious and detailed notice of Chinese porcelain in European literature is that contained in the *Lettres Edifiantes* of the Jesuit missionary Père d'Entrecolles, under the dates 1712 and 1722, with which all students of the subject are familiar. These letters are devoted exclusively to an account of the industry and its methods as practised by the potters of the time, and are devoid of any reference to its origin or its history in earlier ages. Even if the Father had interested himself in the archaeological side of the subject, it is doubtful whether his researches would have led to very satisfactory results. An investigation of the ceramic industry of the Staffordshire potteries (a locality which provides the nearest parallel to Ching-tê Chên of a large and populous district occupied almost entirely in this craft), conducted by oral enquiry on the spot amongst the managers and workmen, would be productive of much valuable information as to the technical methods of the present day, but would be disappointing in its results if directed towards a reconstruction of past history.

The earliest European work dealing with the history of the subject is the "*Histoire et Fabrication de la Porcelaine Chinoise*" of Stanislas Julien,

¹ "Chinese pottery and porcelain: an account of the potter's art in China from primitive times to the present day." By R. L. Hobson, B.A. (Cassell), 1915.

published in 1856, which consists of a translation from the Chinese, with notes by the translator and a technical commentary by Alphonse Salvétat of the Sèvres factory, of the Ceramic Records of Ching-tê Chên, by Lan P'u, written in 1815. This book has been the basis upon which subsequent studies have been elaborated, and we find in it a brief classification of all the various fabriques from the time of the Sung dynasty onwards, with chronological details and descriptions of the characteristic features of the wares. Though of absorbing interest at the present time, when it first appeared this elaborate marshalling of facts as to types of ware of which actual specimens were quite beyond their reach must have provided somewhat arid reading to the collectors of the day.

Interest in the porcelain of the later dynasties received a great impetus from the writings of Albert Jacquemart, whose "*Histoire de la Porcelaine*", produced in collaboration with E. le Blant, appeared in 1862. This somewhat verbose treatise retarded almost as much as it advanced the progress of the study by its confusion of Chinese and Japanese porcelains, and its fantastic attribution of certain types to Persia, India and Corea. Jacquemart invented a Corean provenance for what he termed "*porcelaine archaïque*" (ware of the Kakiemon school), though he admitted that in old catalogues it was "*invariablement attribuée au Japon*"; he also claimed as Chinese certain wares the true origin of which was well understood for instance by the painters of "Japan patterns" in many an English pottery. Two of Jacquemart's classifications, however, have secured general acceptance in ceramic terminology, and are likely to continue in currency; the terms "*famille verte*" and "*famille rose*" are convenient class-labels which there seems no reason to discard.

The pretentious volume of Octave Du Sartel, dated 1881, still further confounded the confusion begun by Jacquemart, and appears not to have been found worthy of a place in Mr. Hobson's bibliography. Its only distinction is that it was the first book, save for a few plates in Alexandre Brongniart's catalogue of the Sèvres museum and a single example in Marryat's "*History of Pottery and Porcelain*", in which Chinese porcelain was reproduced in coloured illustrations.

Meanwhile the catalogue by Sir A. Wollaston Franks of his collection, now in the British Museum, made its first appearance in 1876. Though limited as regards history to a summary of Stanislas Julien, this catalogue is of great value as a basis of technical classification, and at the same time went far to restore order in the matter of differentiating Chinese wares from those of Japan.

In 1886 a second Chinese work was made available to Western readers by the translation of the

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16th-century album of Hsiang Yüan-p'ien, the first publication of the late Dr. Bushell, reprinted in 1908; the illustrations of the album, not reproduced in the first edition, are so unconvincing in their colouring that they have caused some bewilderment and discussion as to the true nature of the objects they represent.

A considerable advance in the application of Julien's history to the chronological classification of the specimens in European collections was marked by the publication in 1894 of Monsieur E. Grandidier's "*Céramique Chinoise*." This author perceived clearly the true nature of many wares of the earlier dynasties, but with few exceptions he admitted that the specimens in his own and other collections which he identified with the various types were in reality reproductions of these types made in later periods. His work is indeed excellent within the limitations imposed by the restricted material available for study; it is chiefly open to criticism in the attempted differentiation between polychromes of the late Ming and K'ang Hsi periods.

Five years later appeared the great work of Dr. Bushell, upon the Walters Collection at Baltimore, entitled "*Oriental Ceramic Art*", proving the truth of the assertion made by Sir A. W. Franks, in the preface of his catalogue, that "until some European residing in China, well versed in the subject, and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark". The new book, with its copious citations from Chinese authorities and references to pieces in Chinese collections, threw a flood of new light upon the study, and must always remain a classic, even though for the collector it is superseded by the work now under review. Dr. Bushell's volumes include critical discussions of the wares of the earlier dynasties, and, in addition to detailed descriptions of individual pieces, presented for the first time what was of even greater value—illustrations of several authentic specimens in the Walters Collection. Conspicuous amongst them is a superb vase of Chün yao of the Sung dynasty, reproduced in colours, giving an adequate idea of the beauty of the transmutation glazes which T'ang Ying sought to imitate in the reign of Ch'ien Lung. The splendid chromolithographs by which this work is adorned have never been surpassed amongst coloured illustrations of pottery.

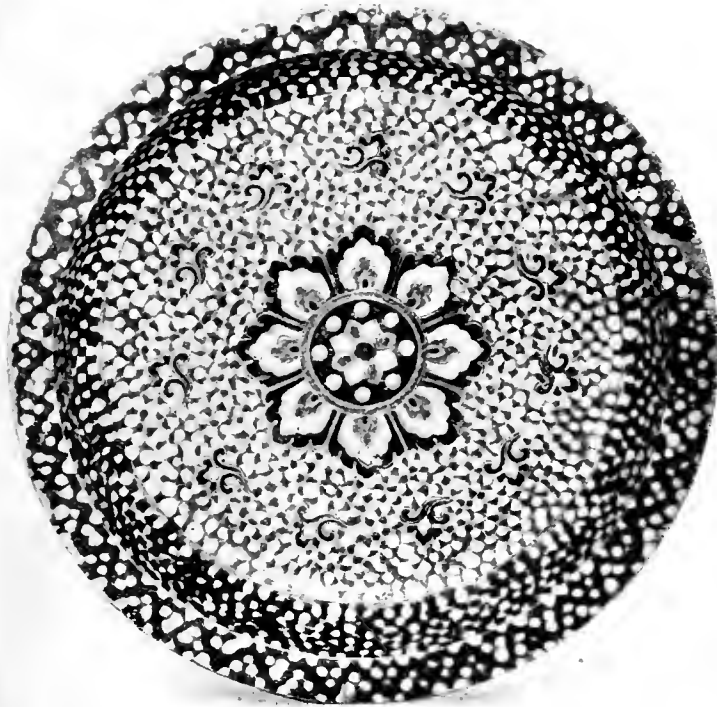
The chapter on pottery in Dr. Bushell's Victoria and Albert Museum handbook of Chinese Art, issued in 1906, provides a very useful summary of the subject, both historical and technical. Even so recently as this, however, it was possible to cite only very few examples of the early wares as being accessible to Western students, and in a book published in the same year "*Porcelain, Oriental, Continental and British*", we find Mr. Hobson

himself declaring that "with very few exceptions the porcelains of this time are only known outside China by written descriptions, and even within the Celestial Empire they are excessively rare". In another handbook entitled "*Porcelain*", also published in 1906, we find Mr. William Burton writing that "the Sung productions have become so scarce that they are hardly to be procured by the most princely purse, even in China itself"; amongst distinguishing features of Sung porcelain he mentions that "the pieces are simple, often clumsy in shape", and that "the colour effects are always obtained by the use of simple coloured glazes and never by the use of painted colour under the glaze".

When we think of the multitude of specimens dating not only from the Sung dynasty but also from still earlier times which have in late years been exhibited for all to see, either permanently or on loan, in our public museums and galleries, it is difficult to realise that the lapse of little more than a decade has so vastly widened our knowledge. An unsuspected wealth of artistic achievement has been brought before our eyes, whilst much that was already familiar has been endowed with new meaning and interest.

This change in the state of affairs has come about, as Mr. Hobson explains in the preface of his new work, as the result of several causes. In the first place, political changes and disturbances have compelled many Chinese connoisseurs to part with their jealously guarded treasures, thus for the first time bringing the works of the Sung dynasty, which were their chiefest pride, within the reach of Western collectors. Hitherto there were very few pieces indeed amongst the collections of the latter which could confidently be assigned to that Golden Age of Chinese art, and even these stray specimens were so far misunderstood, in times when the finished and dainty workmanship of the 18th century was regarded as the acme of attainment, that they had even to be sought out, in at least one museum, amongst the stores of objects deemed unworthy of exhibition.

The Sung wares however were known to survive by the few who had been allowed the privilege of access to native collections. Even for these favoured few unexpected surprises were in store. The operations of railway engineers, seconded, it would seem, in one district by a series of inundations, have brought to the light of day great quantities of pottery which had been left undisturbed since remote ages to furnish the tombs of the departed. It is to be feared also that the desecration of graves has been found a profitable employment by native Chinese whose religious scruples have abandoned them under the influence of the general demoralization and the sense of insecurity which often accompany political upheavals. In this manner the rare specimens previously known



(c) T'ANG DYNASTY DISH (MR. G. EUMORFOPOULOS)



(d) T'ANG DYNASTY EWER (MR. G. EUMORFOPOULOS)



(e) CELADON BOWL (MR. G. EUMORFOPOULOS)



(f) STONEWARE VASE WITH MILKY GREY GLAZE (FREER COLLECTION, NEW YORK)



(G) TUNG CH'UAN CITADON VASE (PETERS COLLECTION, NEW YORK)



(H) IZU CHOU PAINTED VASE (TOVARU)

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of tomb wares of the Han dynasty and the still earlier archaic period were supplemented by great accessions, whilst the T'ang dynasty, preceding that of the Sung, was revealed as an age which produced pottery in some respects little inferior in beauty to that of later and more accomplished ages. The wonders of the T'ang dynasty are indeed, as Mr. Hobson claims, the most striking revelation of recent discoveries. We need no longer regret, with Dr. Bushell, in his museum handbook, that the delicate T'ang wares "have all probably long since disappeared", so that "we must be content with literary evidence of their existence".

The new knowledge, so far as it concerns the Han period, was set forth with great thoroughness by Dr. Berthold Laufer in his "Chinese Pottery of the Han Dynasty" (1909), but the time had come for a complete survey of the history of Chinese ceramics as revealed by the new light. The positions recovered from the forces of oblivion needed to be consolidated against the time of another forward move, lest the episode of Jacquemart and his misleading conjectures should be repeated for the confusion of a new generation.

We may notice here the essay made with this aim by Professor Ernst Zimmermann in his "Chinesisches Porzellan" (1913), which was reviewed in these columns at the time of its appearance. Though an advance upon earlier works it can only be regarded as moderately successful, suffering as it does from the lack of first-hand reference to Chinese texts, and it is unnecessary now to discuss afresh its merits or its shortcomings.² It has fallen to the lot of Mr. Hobson to achieve with entire success the task attempted by Prof. Zimmermann, in a work which must long remain the supreme authority on Chinese ceramics.

In this book, which it would be difficult to praise too highly, we have no longer to be satisfied with literary references leaving us vainly attempting to visualise the wonders which they describe. Assisted by Prof. Giles, Mr. Hobson has collected with infinite pains much new evidence from Chinese sources, he has verified and corrected in many vital points the versions previously published by Dr. Bushell, and in a great number of cases he has endowed this literary material with a new interest by applying it to the wares themselves as we know them from specimens in museums and private cabinets. The service thus rendered is greatly enhanced in value by copious and excellent illustrations, many of them in colours. The

colour-plates are naturally most successful in the case of monochrome pieces; those of the enamelled porcelains would stand less satisfactorily the severe test of comparing them side by side with the objects themselves, although, as Dr. Bushell said of the plates in Mr. Cosmo Monkhouse's monograph (and the admission is far better deserved in the present instance), they appeal to one "as sufficient *memoria technica* of the originals".

It remains very briefly to survey the scope of Mr. Hobson's book and to mention a few points of especial interest. A discussion of the nature of the archaic tomb pottery is followed by an account of the immense variety of pottery models and other objects which give such precious evidence as to Chinese social life under the Han dynasty. To this succeeds a very careful examination of the evidence which justifies the dating of the tomb wares generally accepted as belonging to the T'ang dynasty; perhaps of chief importance is the fact that towards the end of that period wood superseded earthenware as the material for tomb furniture.

The traces of Sassanian and Graeco-Roman influences in the art of the T'ang dynasty are now familiar to all students of the subject. An instance is provided by the form of the ewer [PLATE II, D], reproduced with other illustrations from Mr. Hobson's book, by permission of Messrs. Cassell, whilst the remarkable dish with mottled glaze and decoration in the manner of the *cuenca* tiles of Southern Spain [PLATE II, C] proves what a degree of refinement the T'ang potters were capable of attaining. Mr. Hobson shows that painting in the strict sense of the term was almost certainly practised in this period; a fine example is that of a shallow bowl with a water-lily and dragon-flies painted in bright green and orange-yellow which was illustrated in the Victoria and Albert Museum Review for 1914. The colours upon this bowl are similar to those of the celebrated statues of Arhats, of which one, fittingly chosen for the frontispiece of the first volume, will figure henceforward amongst the great treasures of the British Museum.

We now pass to the highly interesting chapter on the beginnings of true porcelain, providing one of several cases in which the author has found it necessary to modify Dr. Bushell's renderings of Chinese terms. The latter writer's assignment of the earliest porcelain to the Han Dynasty is shown to be the result of an anachronism in the rendering of the character "tz'ü". The question is complicated by the extraordinary fact that there is no word in the Chinese language to distinguish porcelain from other types of pottery, and Mr. Hobson reasonably complains of the mischief that has been caused by lack of caution on the part of translators. Another mis-translation is shown to be responsible for the assumption that green porcelain, in other words celadon ware, was made by one Ho Ch'ou during the period of the Sung dynasty

² It would be unfair to make no mention of the excellent report by Mrs. Williams prefixed to the catalogue of the exhibition held by the Japan Society of New York in 1914, to which Mr. Hobson makes suitable acknowledgment for information obtained direct by her from Chinese connoisseurs. Though restricted to the consideration of the Sung dynasty wares, this essay does something less than justice to the T'ang period by asserting that it was during the time of the Sung emperors "that the Chinese potter rose from the rank of artisan to that of artist".

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[PLATE II, E]. On the other hand it seems to be established that white kaolinic ware was already known about the middle of the 7th century, that is, early in the T'ang dynasty.³ It would appear to be proved also that certain jars of grey kaolinic stoneware, showing reddish-brown on the surface where it was not protected during the firing by a translucent greenish-grey glaze, may be referred to a much earlier date, having been found with other objects belonging approximately to the end of the Han dynasty (220 A.D.) [PLATE II, F]; one of these jars, given to the Victoria and Albert Museum by Mr. Robert Mond, is figured in the Review of that museum for 1915.

The classification of the Sung dynasty porcelains was first made known to the Western world by Stanislas Julien, but the identification of many at least of the types has now for the first time been accomplished with reasonable certainty.

The Ju and Kuan wares are still the subject of speculation. With regard to the former, Mr. Hobson gives an illuminating reference, dated 1125, from which it may be inferred that they resembled the Korean porcelain with a pale bluish-toned glaze of which numerous specimens are extant; he also clears up a strange misconception of Dr. Bushell, who identified as Ju Yao one of the numerous slender "funeral vases" of coarse grey-glazed stoneware with applied reliefs. The K'o, Ting, Chün, Chien and Lung-ch'üan [PLATE III, G] porcelains are fully described, and represented in the illustrations by many beautiful specimens; these wares for the most part owe their survival, often in perfect condition, to the massive build and satisfying solidity of material which are so characteristic of their period. The skill of the Sung potters in the art of painting with the brush is proved by the wonderful productions of the Tz'ü Chou kilns; an example of surpassing beauty is shown [PLATE III, H]. The early use of enamel colours at Tz'ü Chou is another interesting point which Mr. Hobson discusses.

³ Mr. Hobson seems to imply that white kaolinic material was already in use in 536 A.D. for the manufacture of porcelain; a careful reading of his references, however, appears to show that, whilst the material was known at that date, its use for ceramic purposes is not conclusively established before the date of the compilation of the T'ang Pharmacopoeia (about 650 A.D.).

The second volume, devoted to the Ming and Ch'ing dynasties, is scarcely less interesting than the first, in spite of our greater familiarity with its subject. Space does not permit us to deal with it here in detail, but it will be found to throw fresh light on many obscure and difficult points. Everywhere we meet with the same searching examination of the evidence, the same austere restraint in the deductions drawn from it, as for instance when the author points to a dated K'ang Hsi ink-palette in the British Museum, with enamel decoration *sur biscuit* in the late Ming style, as a warning against too early attributions for wares of this character⁴; or again, when he explains that the signature "Pai-shih" and date (corresponding to 1724) on a famille rose eggshell cup and saucer are those of the design and not of the piece upon which it is copied—a case parallel to that of the erroneous deductions drawn from the celebrated majolica service of Nicola Pellipario in the Correr Museum at Venice, with its copies of woodcuts of the year 1482. Only in one instance does Mr. Hobson seem to have departed from this admirable attitude of caution, namely, in attributing to the 17th century a vase in the Salting Collection shown in his Plate 84. This piece, reproduced from the early Ming type with designs in raised outline filled in with coloured glazes, shows a close affinity, in the quality and colour of the glazes, with the well-known imperial dragon bowls painted in green and purple or yellow *sur biscuit* of the reign of Yung Ch'eng.

A few suggestions may be made for the improvement of reprints which are certain to be found necessary in the future. A modern map would be of value on the lines of that in Julien's history, showing the sites of the various pottery centres, and the illustrations would be more useful if their titles included a reference to the pages of the text. Lastly, the curious half-Scandinavian form assumed by the name of the Kaiser Friedrich-Museum, "Aethlohanberg" on p. 35 and "Ching-tê Chen" on p. 38, vol. i, are misprints needing corrections.

⁴ The true nature of late Ming dynasty enamelled porcelain is well represented by the two bowls in the coloured plate reproduced herewith. [PLATE I, A, B.]

SHAKESPEARIAN DRESS NOTES—II

BY F. M. KELLY

C.—THINGS

"With ruffs and cuffs and farthingales and things".

Taming of the Shrew.

I submit that the sub-heading of these, my concluding notes upon Shakespearian Dress, absolves me from any orderly sequence, affording me rather a roving commission to dwell *ad lib.* upon a variety of details, whose only common bond is

their mutual relation to my main theme. Obviously the sub-title "Things" could be extended to an exhaustive survey of all points of costume not covered by my former papers. Such a survey however would carry me to lengths that must tax most readers' patience and usurp undue space in these pages. Consequently I propose to select for treatment—quite arbitrarily—a number of features of 16th and 17th century apparel, hitherto

Shakespearian Dress Notes

ignored, or, at most, but casually dealt with by the standard authorities on costume.

COLOUR—The coloured plates to modern costume treatises are for the most part fanciful, and even where based upon contemporary originals, inadequately represent the tones of their models. It is not easy to draw up any really comprehensive colour-scheme for any one period. Careful and prolonged inspection of old pictures and old fabrics can alone guide the latter-day artist who conscientiously strives to recreate the scenes of the past¹. There are however certain broad principles that may be laid down for this epoch—The “better sort” of gentry (*tesle* Fynes Moryson) rather eschewed bright colours under Elizabeth. Dark colours—black pre-eminently—were the basis of their attire, though, for court wear, white was in high favour. Indeed it may be broadly stated that black or white, or (especially) a combination of the two, with a relief of gold or silver constituted the *ne plus ultra* of courtly elegance in the latter half of the 16th century. It is known that Philip II, at least in the later years of his reign, stamped with the royal approval the vogue of black at the court of Spain.² Two further causes contributed to popularize black in France, England and Germany: firstly the Hispaniolate tendencies of the more ardent Catholics, secondly the solemn primness of the Calvinists. We are told on the other hand that, in France at least, the stricter class of Catholics refused to allow their Protestant rivals a monopoly of plainness. Red (scarlet, crimson and brick-red shades) and yellow (generally ranging between bright saffron and dull ochre) are also in evidence, though it would appear that these and other “simple, light colours” were more approved for war-time. Indeed our ancestors seem to have held that “bravery” in apparel was the fitting compliment of bravery in action, and (in France at least) to have relaxed the sumptuary edicts in favour of soldiers on active service. “Sad” colours, as grey, brown and russet, were also in much favour, particularly with the soberer sort. Green and purple are both mentioned and portrayed. Blue, on the whole, would appear to have been more particularly appropriated to the middle classes, serving men and apprentices. During the reign of Henri III French court-dress was characterized by its variegated colouring. It was there quite *en règle* to wear every article of attire of a different tint; whereas under Elizabeth—as in the France of Henri II and Charles IX—a certain uniformity in the colour-scheme of a dress was considered the

correct thing. Green was in especial favour for hunting and hawking. Where the entire suit is white, the cloak and cap are almost invariably shown as black, or at any rate dark. Under James I England vied with France in many-hued raiment. In France a complete suit of green was the livery of a court-fool, till, under the fantastical Henri III, his brother Alençon (Anjou) brought it into temporary vogue at court.³ After his death it went out of fashion, but we learn that on the news of the King's assassination by Jacques Clément, the principal *Ligueurs*, including that firebrand, Mme. de Montpensier, went into green in derision. So much reference to French modes, at first glance irrelevant to my theme, is fully justified when we remember the close relation to one another of the two nations and the fact (superabundantly vouched for by contemporary writers) that French fashions, above all others, were continually being naturalized here among the *beau monde*. Peacham (a genuine Elizabethan by birth and tradition) pointedly adverts to this in his “Truth of our Times,” 1638.⁴

ECONOMY OF DECORATIVE EFFECT—I join issue with Mr. Cust as to the splendour of apparel habitually worn by the upper classes under Elizabeth and James I. In his very interesting paper on Marcus Gheeraedts in the Walpole Society's Annual Volume, III, he suggests that the rich dresses and costly accessories depicted in contemporary portraits were a stock property of the portraitist's studio—much like the properties with which the modern “popular” photographer of the Edgware Road thinks fit to equip his sitters—rather than the subject's actual habit as he lived.

The contemporary writers seem unanimous in asserting the ostentatious splendour of attire affected by all classes, more particularly in England.⁵ There was indeed, throughout society,

¹ 1578, H. Estienne, “Deux Dialogues”, etc.

² “L'habillement verd, voire quand on n'est habillé d'autre couleur, de pied en cap, sent aujourd'hui son gentilhomme.” He expressly says it formerly went with bauble and cockcomb as the sign of a professional fool.

³ Yet in the accounts of Henri III for 1580, occurs . . . “Sept aulnes de taffetas noir pour faire accoustremens à Chicot, bouffon du roy”.

⁴ Peacham laments that the English in particular should invariably borrow their new modes from France, “making that noble nation the magazine of our fooleries: for which purpose many of our tailors lie leger there, and ladies post over their gentlemen ushers, to accoutre them and themselves as you see”, and enumerates many fashions of such origin. “The Defence of Conny Catching”, 1592, has several references to these Frenchified fashions, as “. . . alla mode de France with a side cloake and a hat of a high block and broad brimme. . . .”

⁵ Stubbes is particularly wroth over the “greate confusion and general disorder” consequent on the wearing of rich stuffs by people “base by birth, meane by estate and servile by calling”. It was a complaint of the “Smart Set” that they could not adopt a fashion but presently the lowest in the land must follow suit.

⁶ 1592, “Defence of Conny Catching”—“The round hose bumbasted close to the breeche and ruft [sic] above the necke with a curle is now common to every cullion in the country . . . the swain at the plough must have his belly as side as the courtier” . . . and see Moryson on the point.

¹ Also the descriptions left us in old wardrobe accounts, wills, etc. The London and the Victoria and Albert Museums have fine collections of old dresses and old fabrics. The Tudor and early Stuart pictures in the National Portrait Gallery should also be studied.

² This taste for sombre colours in Spain, with black holding pride of place, lasted through the reigns of Philip III, Philip IV and Charles II, and indeed, in a measure, to modern times. See the portraits by Velazquez, Mazo, Murillo and Carreño.

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an incessant striving after fashionable display irrespective of rank, and this in flat defiance of all sumptuary edicts. The same may, in a measure, be witnessed in London to-day, where a fashion has scarcely found acceptance with the "smart set" before the suburbs start sedulously aping it within their means and sometimes beyond.⁶

On the other hand, together with this passion for display there went a curious strain of economy, analogous to what we find in the finery of the East. It has been observed, for instance, in India that the only parts of a turban-cloth to receive decoration are those which are visible when the drapery is duly wound in position. Similarly in Shakespeare's day, rich fabrics, lace embroideries and the like were never wasted on any portion of apparel not destined to be in evidence. Such parts were always of plain, strong stuff, as canvas, cotton or similar material. Even in the most sumptuous apparel this rule seems generally to have held good. The laced and beribboned *dessous* with which the illustrated advertisements in ladies' fashion-papers have familiarized us would probably have appealed little, if at all, to the *élégante* of the 16th and 17th centuries. Had she possessed such elaborately decorated *lingerie*, she would doubtless have refused flatly to let it blush unseen. In accordance with this principle we find that inner linings were of common stuff; likewise (commonly) the back of the petticoat and doublet when intended to be worn under an upper-skirt or jerkin⁷.

"Translation" was a process to which old or partially worn-out clothing was habitually submitted by both sexes. In this respect, at least, men's apparel was more economical than nowadays. Now, once a gentleman's suits obviously betray wear and tear, they must be discarded. Then, on the contrary, an old garment—or at any rate the sound parts thereof—were cut up and remade into sleeves, forebodies, canions and what not. The various trimmings too—"guards", lace, braid, fur, etc.—were similarly transposed, if in sound condition, from an old garment to a newer. In the wardrobe accounts of the Office of the Revels under Queen Elizabeth

⁶ "Tailors and serving men seem especially obnoxious to contemporary satire by their foppish pretensions". Cf. the large miniature of the three brothers Browne, grandsons to Lord Montague, and their servant, by Isaac Oliver, 1597, belonging to the Marquess of Exeter [PLATE, c (from a copy belonging to Earl Spencer)]. The serving-man is as richly and certainly more showily attired than his masters, quite "alla mode de France". Probably however, from his prominence in the group, he is a person of some consideration, perhaps a kinsman.

⁷ 1611, Cotgrave, "Robert (Pourpoint de M.)"—The forebodies is of fine stuffe, the back of coarse."

1580, H. Estienne, "Apologia"—" . . . les cotes ou vasquines [i.e. petticoats] qui n'ont que le devant de quelque drap de soie, et le reste de toile ou de quelque autre matière . . ."

1654, Meade, "Combat of Love and Friendship"—" . . . he should have your buff coat, but that your doublet, I fear, is canvas on the back".

occur numerous instances of such transactions.⁸ In a like spirit, a thrifty modern woman will re-make or "do up" last season's hat, or use the old trimmings to eke out a new "shape." Separate and detachable sleeves, "foresleeves," "forebodies," "foreparts" and stomachers further illustrate this tendency, and may be considered, indirectly, as forerunners of that modern abomination, the "dickey."

French hood.—The French hood was apparently in vogue from the reign of Henry VIII to that of Charles I. Its one essential feature, as no doubt it varied in form at different dates, was the broad, pendant drapery at the back.⁹ I take it to be that close, caul-like head-dress, covering the back-hair, so common on sepulchral effigies. The falling stuff behind could be pinned up over the head, *ad lib.*¹⁰ Many early instances of this are shown in Holbein's drawings and also throughout the period of which we are speaking.

Sword-hangers.—The "hanger" or "[pair of] hangers"—singular and plural are employed indifferently—was a broad, heater-shaped sling of leather or stuff by which the sword was appended to the girdle. It was divided in two down the middle and slit at the base into a series of buckled-up loops, through which was thrust the scabbard. A narrow guide-strap (side-piece) ran diagonally from the base of the hangers to the right of the girdle-clasp.¹¹ Hangers and side-piece hooked in to sliders affixed to the belt, by shifting which the hang of the sword could be adjusted *ad lib.* The hangers matched the girdle, were commonly made a conspicuous vehicle of decoration¹² and are a minor accessory markedly characteristic of this epoch. When it was desired to discard the

⁸ See Feuillerat "Office of the Revels under Queen Elizabeth."

⁹ Moryson makes this clear when he compares the tall caps of the Janissaries with their broad fall of drapery behind to "French hoods." A glance at any contemporary delineation of these warriors makes his meaning plain. Montaigne alludes to "cette longue queue de veloux plissé qui pend aux testes de nos femmes."

¹⁰ 1581; Barnaby Rich, "Farewell to Military Profession".

" . . . a French hood . . . being close pinde about his ears, would have kept his head a great deal warmer". Said (ironically) of a Frenchified fop.

¹¹ 1611, Cotgrave (d. v. *Ceinturon*) " . . . the strap, or side peece of a pair of hangers".

1596, Bart. Yong (translation of Montemayor's) "Diana".

" . . . by his side he ware at a paire of embrodered hangers a rapier and dagger with engraven hilts and pommell of beaten golde".

1599, "Every Man out of his Humour", IV, iv, "[He] falls upon my embossed girdle, I had thrown-off the hangers a little before . . ."

1619, Boyle, "Lismore Papers", " . . . an embrodered girdle and hanger".

1607, Marston, "What you will"—" . . . a gilt rapier in an embrodered hangers".

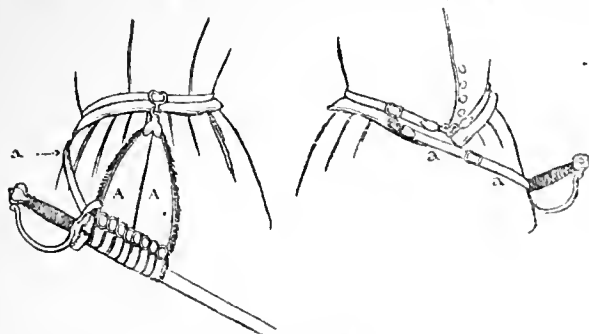
¹² 1601, Holland "Pliny"—"Their sword-girdles, hangers and hawdricks gingle again with plates of silver".

1604, T[hos] M[iddleton?] "Father Hubbard's Tales".

" . . . his glorious rapiers and hangers all bossed with pillars of gold, . . . pearls . . . stuck as thick upon those hangers as the white measles on hog's flesh. . . ."

Shakespearian Dress Notes

scabbard or the sheathed sword, the hangers were unhooked. Mr. Harris' portrait, by M. Gheer-



SWORD HANGERS. AA "PAIR OF HANGERS" aa "SIDE-PIECE"

aedts, of Ratcliffe, Earl of Sussex, 1594, admirably displays the sword and hangers detached from the belt [PLATE, A]. A curious fashion, occasionally depicted, was to thread the side-piece through the panes of the trunks, as in the full-length portrait of Don John of Austria in the Prado [PLATE, D]. An English instance of this is the three-quarter portrait of Sir Henry Lee with his hound "Bevis" at Ditchley (c. 1595?). The three-quarter portrait of Sir Philip Sidney at Warwick Castle, unless my memory fails me, shows the same trick of fashion. Soon after the accession of Charles I the girdle and hangers gave place to the baldrick or shoulder-belt whose lower end was fashioned on the pattern of the older hanger, of which isolated instances survive till the Restoration. Fine illustrations of the Shakespearian hangers are Oliver's *Equestrian portrait of the youthful Prince of Wales* at St. Donat's Castle¹³ and Coello's three-quarter *Archduke Ernest*, 1568 (Buckingham Palace). Osric's term "carriages" ("The carriages, my lord, are the hangers"—Hamlet, Act V) is apparently an ἀπαξ λεγόμενον and a deliberate affectation. The dagger was mostly secured to the girdle (generally just behind the right hip) apparently by a short, tasselled cord, and hung nearly horizontally. For illustrations see a fine water-colour, 1571 (*Vintage festival*), from an "Album Amicorum", by Sebastian von Stamps in the possession of Mr. Max Rosenheim, F.S.A., or some of the *Catherine de Medici* tapestry-suite in the Arazzi, Florence. The works of Jost Amman *passim* will also afford evidence. In the Prado *Don John* the dagger, suspended to a chain, is thrust through the panes of the trunks on the right of the girdle-clasp.

The sword-belt was mostly girt over the doublet and beneath the jerkin, less commonly above the latter. Sir John Smith (writing, it is true, primarily for soldiers) recommends that the sword should be adjusted to hang on the thigh, directly fore and aft; not behind the hip as drummers must use, to ply their drums freely, nor "athwart

the codpiece," as do boys freshly emancipated from school and sporting a sword for the first time.¹⁴

Hires of hair.—It is under Elizabeth and James I that we first meet deliberate artifices used for preventing the natural lie of the ladies' hair. The woollen pads, to say nothing of the additional false hair, so conspicuous at the courts of Louis XVI and George III, find their prototypes in the period we are reviewing. While I cannot assert that I have met with any direct written evidence of underlaid pads, the testimony of portraits, sculptures, prints, etc., certainly seems to warrant the assumption that pads, as well as "wires" and "periwigs" were in use.¹⁵ The best description of one kind of wired-up hair occurs in Henri Estienne's "Deux Dialogues." (It is a pity that Estienne did not amplify his description of contemporary modes, as many of his descriptions have the clear-cut precision of a print by Goltzius or De Bry.¹⁶) The form to which he pays particular attention is the "raquette," an arrangement by which the hair above the forehead was dressed over a curving frame of wire, shaped like the front of a "Mary Queen of Scots" cap. This was a fashion in great vogue *circa* 1565—1580 or a trifle later.¹⁷ After about 1590—still more after 1600—we find female portraits which undoubtedly suggest that the coiffure is based on a substructure of pads, though possibly an elaborate wire frame could produce the same effect.

Footwear.—It is unnecessary to "spread oneself" on this subject; nevertheless, there are certain points under this heading worth dwelling on, as they seem hitherto to have escaped any serious notice. *Primo*, heels. I think it may be safely asserted that till hard upon 1600, or indeed till the accession of James I, heels (in the ordinary modern sense, which implies an underpropping of wood or leather at the back of the sole) were virtually unknown in Western Europe. Hardly one portrait that I can recollect of the genuinely Elizabethan period illustrates them. Braun and Hogenberg's "Civitates" show them in common use among Russians, Poles, Hungarians and Turks as opposed to the peoples of the West. There is in the Louvre a full-length portrait of Henri III wearing a pair of high-heeled shoes. For some time I

¹⁴ Sir John Smith, "Instructions" (published 1595, but written 1591).

¹⁵ Some of the ladies' heads in the plate to my paper on "Farthingales" (*Burlington Magazine*, December 1916) are of this type.

¹⁶ A particularly annoying omission is where Philaune neglects to define the recently adopted mode of "cannions" after mystifying poor Celtophile on the point at some length.

¹⁷ The portraits of Louise de Lorraine and (some) of Marguerite de Valois depict this style of coiffure and a charming example is the Clouet school drawing supposed to portray Marie Touchet. Says Estienne (*op. cit.*) ". . . ce sont des cheveux (qui, le plus souvent, sont empruntés) tirez sur un fer en demi cercle de chacun costé; lequel est eslevé haut sur leur tempes & front; au milieu duquel il vient un peu abbaissant".

¹³ See *Burlington Magazine*, xxiv, p. 341 (March, 1914).

Shakespearian Dress Notes

was inclined to question its authenticity on this account. Remembering however that that monarch was the runaway King of Poland and insatiably greedy of new modes, I can only suppose that the picture may represent a fashion imported by him from his deserted kingdom.¹⁸ In Argenta's youthful portrait, c. 1572, of Carlo Emmanuele of Savoy (Turin) is shown a very modest attempt at the modern shoe-heel. Once adopted however the fashion became universal, and very tall heels were soon all the rage.

Another point worth noting is that shoe-roses, contrary to the accepted notion, were *not* a feature of Elizabethan dress—latchets, tied with a bow of ribbon or "point", were so; but the formal rose is not depicted till after 1600. The 1631 edition of Stow explicitly confirms this conclusion.¹⁹

Clogs or pattens are a detail often referred to in literature, but somewhat rarer of illustration. Hendrik Goltzius gives some fine Elizabethan samples. The term "pantoffle", often applied to them, appears rather loose in its general application. They were overshoes with a sole (commonly of cork) thickening from toe to heel, the uppers being, as a rule, no more than a mere latchet or a toe-cap. Their avowed object was to raise the shoe out of the dirt,²⁰ yet the uppers were often none the less of a sumptuous description. Such clogs, according to D'Aubigné, not infrequently accompanied the modish tall boots of his day, being secured by the under-leather of the spur,²¹ a fashion of which we get illustrations as late as Van Dyck's latter days.

The boots of this date are worth a passing remark. A notable point about the fashionable boot—and under James I boots, as opposed to shoes, became very fashionable—as depicted is its close fit. This was attained by lateral lacing or buckling down the small of the leg.²² Another, less obvious, device was to pink the leather in a symmetrical pattern, especially round and above the ankle, thereby lending it additional elasticity.²³ But in many instances we are shown tall, tight-fitting boots whose close fit cannot be thus

accounted for. Superior cutting might, for all I know, achieve this result; but, for what it is worth, I quote here the private opinion of M. Maurice Leloir, president of the Société de l'Histoire du Costume of Paris, that by a process of leather-dressing now forgotten the makers were then able to import a remarkable degree of elasticity to these long boots. Often the boots were turned down in close, cuff-like folds, under the knee to display the stockings [PLATE, B].²⁴ In authors from about 1600 we find mention of excessively wide boot-tops,²⁵ but I know of no illustration prior to about 1625. White appears to have been the favourite colour.

Hat-trimmings.—The hats and caps of both sexes at this period were frequently decorated with a variety of costly appendages, to say nothing of the plume. Jewelled clasps and brooches adorned the brim, the base of the plume or the hat-band. Pearls were in great request, both seed-pearls and drops. The ladies too used jewels of every description and sometimes a small plume as well in their hair. A very characteristic form of hat-band was the "cabled" one of "cyprus", a species of fine crape, twisted like a rope and tied in a rosette in front of the crown²⁶. Vecellio has several instances of it, but it is shown particularly well in a *Banquet of Arquebusiers* 1583 by Cornelius Cornelisz at Haarlem.

I will not pretend to have exhausted my subject by any means. I am less sure whether I have not succeeded in exhausting the reader. Pattern, materials, hair and beard dressing, head-gear and minor accessories are but a few of the matters I have reluctantly omitted, not from lack of material. An octavo volume in which the subject of Shakespearian costume professed to be systematically dealt with came into my hands not long ago. As neither text nor illustration appeared to me to evidence any very serious study, I felt emboldened to attempt a personal contribution to the subject, and can only feel grateful if any reader thinks worth while to correct any errors of which I may have been guilty.

¹⁸ 1611, Cotgrave, "Souliers cambrez—Polonian shooes, high & hollow-heeled shooes".

¹⁶¹⁷, Fitzgeffery, "Notes from Blackfriars"—"Mounted Polonianly until he reeles".

¹⁹ "Concerning shoe-roses, either of silke or what stuffe soever, they were not then [*i.e.* temp. Elizabeth] used nor known".

²⁰ 1573-80, Gabriel Harvey, "Letter Book"—". . . he was fainty to come on pattins because of the great wet".

²¹ D'Aubigné, 1617 (date of 1st three books), *Avantures du Baron de Foeneste* speaks of these boots as worn "avec certaines pantouffles fort haussées encore, le surpiéd de l'esperon fort large, et les soulettes, [under-straps] qui enveloppent le dessous de la pantoufle. . .". Van Dyck's "Lords John and Bernard Stewart" shows boots worn with clogs.

²² It will be remembered that the old boots in which Petruchio rode to wed Katherine were one laced and the other buckled. J

²³ Examples of all these methods are to be found in Braun and Hogenberg and in the prints of Tortorel and Perrissin. J

²⁴ Cf. 1593, B. Jonson, "Every Man his Humour".

". . . you may pawn your silk stockings and pull up your boots, they'll ne'er be mist".

²⁵ E.g., in the afore-quoted "Father Hubbard's Tales".

In Markham's "Cavalierie", 1607, the rider is instructed to wear "boots" cleane, blacke, long and close to your legge. Your boothose must come some two inches above your bootes, being handsomely tied with points."

¹⁶²⁴, Pluvinel, "Manège Royal" (Pluvinel died 1620, and the text and plates were done about 1616), recommends well-made, easy and soft riding boots of white leather, either of "vache déliée, ou de fort maroquin": the German contemporary translation renders this "Korduan" with "genouillères [=tops] un peu longues, et point trop larges, et que la couture qui les sépare d'avec la jambe soit de droit fil, mais plus haute derrière de trois doigts que le devant, pource que la grève de la jambe en paraîtra plus longue et plus belle par conséquent".

²⁶ 1659, Howell "Vocabulary"—"Cipres hat-band—cordon de cresp".



(A) THOMAS RATCLIFFE, EARL OF SUSSEX, BY M. GHEFFRAEDTS (MR. H. H. HARRIS)



(B) FRANCIS RUSSELL, 2ND EARL OF BEDFORD BY M. GHEFFRAEDTS (DUKE OF BEDFORD, KG.)



(C) BROTHERS BROWNE AND SERVING MAN, AFTER ISAAC OLIVER (EARL SPENCER, K.G.)



(D) DON JOHN OF AUSTRIA, BY ANTONIO MORO (PRADO)

NOTES ON PICTURES AND WORKS OF ART IN THE ROYAL COLLECTIONS—XXXVII

BY LIONEL CUST

THE GOBELINS TAPESTRIES—II

WAR is ever the greatest enemy of the fine arts, which wither and die under its privations, even if they do not actually fall victims to its ravages. The Gobelins factory, which had flourished so successfully since its institution in 1667 under the fostering care of Colbert, and the direction of the painters, Charles le Brun and Mignard, was suspended during the great war of Louis XIV, and was not reopened until after the peace of Ryswyck in 1697, under the directorship of Jules Hardouin Mansart, the architect. The reopening of the factory was marked by a new series of models, ordered by Mansart from Claude Audran the younger. This was a series known as *Les Portières des Dieux*. These tapestries, which measure in most cases about 12 ft. high by 9 ft. 3 in. broad, were, as their title denotes, designed to hang as coverings to doors. The designs were in two sets of four each, one of *The Four Seasons*, in which spring was represented by Venus, summer by Ceres, autumn by Bacchus, and winter by Saturn; and *The Four Elements*, in which air was represented by Juno, earth by Diana, water by Neptune, and fire by Jupiter. The whole series, however, was known as the *Portières des Dieux*. We learn from M. Fenaille that the designs were the joint composition of several leading artists, Claude Audran supplying the design of the whole, Louis de Boullogne and Cornille the figures, and Desportes the animals. The models were set on the looms in 1700 in the *Ateliers de la basse-lisse*, and in 1701 in those of the *haute-lisse*. Two borders were designed, one in a rich frame with cartouches and palmette ornaments on a blue ground for the tapestry executed in gold and silver, the other with pilasters bearing female heads and shell ornaments. In 1740-44 a new series of the *Portières des Dieux* was put in hand, copied in reverse of the original *basse-lisse* series on the *haute-lisse* in the famous atelier of Neilson. A new border was designed with *fleurs-de-lys* in the angles. This *tenture* was successful, some being sold to England, and continued to be worked until 1773. Ten tapestries of this set, two of the Neptune, two of the Venus, three of the Bacchus, one Ceres [PLATE I], one Saturn, and one Juno, were given to the Citoyen Chapeau-Rouge in 1796. Meanwhile Neilson had issued a fourth set, this time on a crimson ground, these being particularly suitable for diplomatic gifts. Three of the crimson ground tapestries were given to Citoyen Chapeau-Rouge, a Jupiter, a Diana and a Neptune. These are all now in the Royal Collection at Buckingham Palace or Windsor Castle.

The most famous *tentures* issued by the Gobelins

factory during the reign of Louis XV were the series of *The Story of Esther* and *Jason and Medea*. The models were entrusted to the painter, Jean Francois de Troy, Director of the French Academy at Rome, and the paintings were executed at Rome and forwarded thence to Paris in the years 1737-1740, *L'Évanouissement d'Esther* in 1737, *Le Couronnement* [PLATE II] and *La Toilette* in 1738, *Le Triomphe de Mardochée* and *Le Repas d'Esther* in 1739, *Le Dédain de Mardochée* and *La Condamnation d'Aman* in 1740. The paintings are now in the Louvre at Paris and were engraved in reverse by Beauvarlet. One of them, *Le Triomphe de Mardochée*, was engraved by Parrocel. The first *tenture* was put on the looms in the *Atelier Audran* in 1738, and a border was designed by Perrot, being a sculptured frame with shells and with *fleurs-de-lys* in the corners. The *tenture* was successful and was repeated several times between 1738 and 1795 either in the *Atelier Audran* or the *Atelier Cozette*. A complete set of seven subjects and one duplicate of *Le Dédain de Mardochée* were assigned to the Citoyen Chapeau-Rouge in 1797 at a valuation of over fifty thousand livres. These were all included in the purchase made by Sir Charles Long, the complete set being in the Audience and Presence Chambers at Windsor Castle, and the duplicate piece at Buckingham Palace.

The series illustrating the *Story of Jason and Medea* was originally a commission given to the painter, J. B. Oudry, at the Beauvais factory, but as he failed to undertake the commission, it was given to J. F. de Troy at Rome. The paintings to be used as models were painted at Rome and sent to Paris during the years 1743-46. They were exhibited at the Salon of 1748, and remained at the Gobelins until 1794. They are now dispersed among the provincial museums in France. The seven pictures represented *La Toison d'Or*, *Jason domptant les Taureaux*, *Jason recevant de Médée l'Herbe Enchantée*, *Jason semant les Dents du Dragon*, *Jason épousant Créuse*, *Créuse revêtue de la Robe Empoisonnée*, *Médée fuit après avoir tué ses Enfants*.

The *tentures* were placed on the looms in 1749, in the *Atelier Audran*, and again in 1750 in the *Atelier Cozette*. A border was designed by Checillon for the former *Atelier* and by Gravelot for the latter. The *tenture* was very successful and was continually on the looms up to the French Revolution, one *tenture*, the twelfth in number, being incomplete at that date. Owing to the great size of the subject, *Jason domptant les Taureaux*, which took some years to complete, some of the *tentures* lack this subject. A singular historical interest attached itself to the first *tenture* completed in 1758, and delivered to the royal *garde-meuble*. In 1770, when the Arch-Duchess Marie Antoinette

Notes on Pictures and Works of Art in the Royal Collections

of Austria started on her journey from Vienna to Paris, as the affianced bride of the Dauphin, it was arranged that she should be received at Strasbourg in an island on the Rhine, which then formed the frontier between France and Germany, and that in a pavilion specially erected on this island the arch-duchess should discard her Austrian clothes and put on robes specially made in France, and should exchange her Austrian suite for one composed of French nobility specially selected by the king. In order that the pavilion might be richly decorated, use was made of the latest triumph of the Gobelins factory, the tapestry of *Jason and Medea*. It so happened that Goethe was then a young student at Strasbourg, and a witness of the ceremony of arrival and its surroundings. In his journal Goethe has recorded his astonishment at the selection of tapestry to adorn the bridal pavilion. A young girl, leaving her home for the first time, arriving in a strange country, and about to enter on life as the wife of a husband whom she had not yet seen, was confronted on her first arrival in France with great tapestry-pictures on which was shown the terrible conjugal tragedy of Jason and Creusa. There is no evidence to show that Marie Antoinette paid much attention to the tapestry, or that she or anyone else present regarded it as of evil omen for the future. In the light of future events, it does seem a singular selection to have been made on such an occasion.

Of the various *tentures*, one completed in 1774, with the exception of the *Taureaux*, was given in 1786 to Baron de Breteuil, and on his not requiring them, was given in 1787, with the addition of the *Taureaux*, to the Comte de Vergennes. This appears to be the set which was purchased in 1800 by the Earl of Mansfield, and is now in the possession of Lord Burton. In 1780 the notorious Cardinal Louis de Rohan, Bishop of Strasbourg, so closely connected with the tragedy of Marie Antoinette, visited the Gobelins to choose a *tenture* as a gift from the king. He selected one of *Jason and Medea*, which had just been completed. Four pieces of this *tenture* now belong to the Drapers' Company in London. In 1792 a set of six, the *Taureaux* being wanting, two duplicates, were sold to the Citoyen Chapeau-Rouge at Hamburg. These are now in the royal collection at Windsor Castle or Buckingham Palace. Very few complete sets of this *tenture* exist, but a considerable number of detached pieces are distributed among the French embassies at Rome and elsewhere.

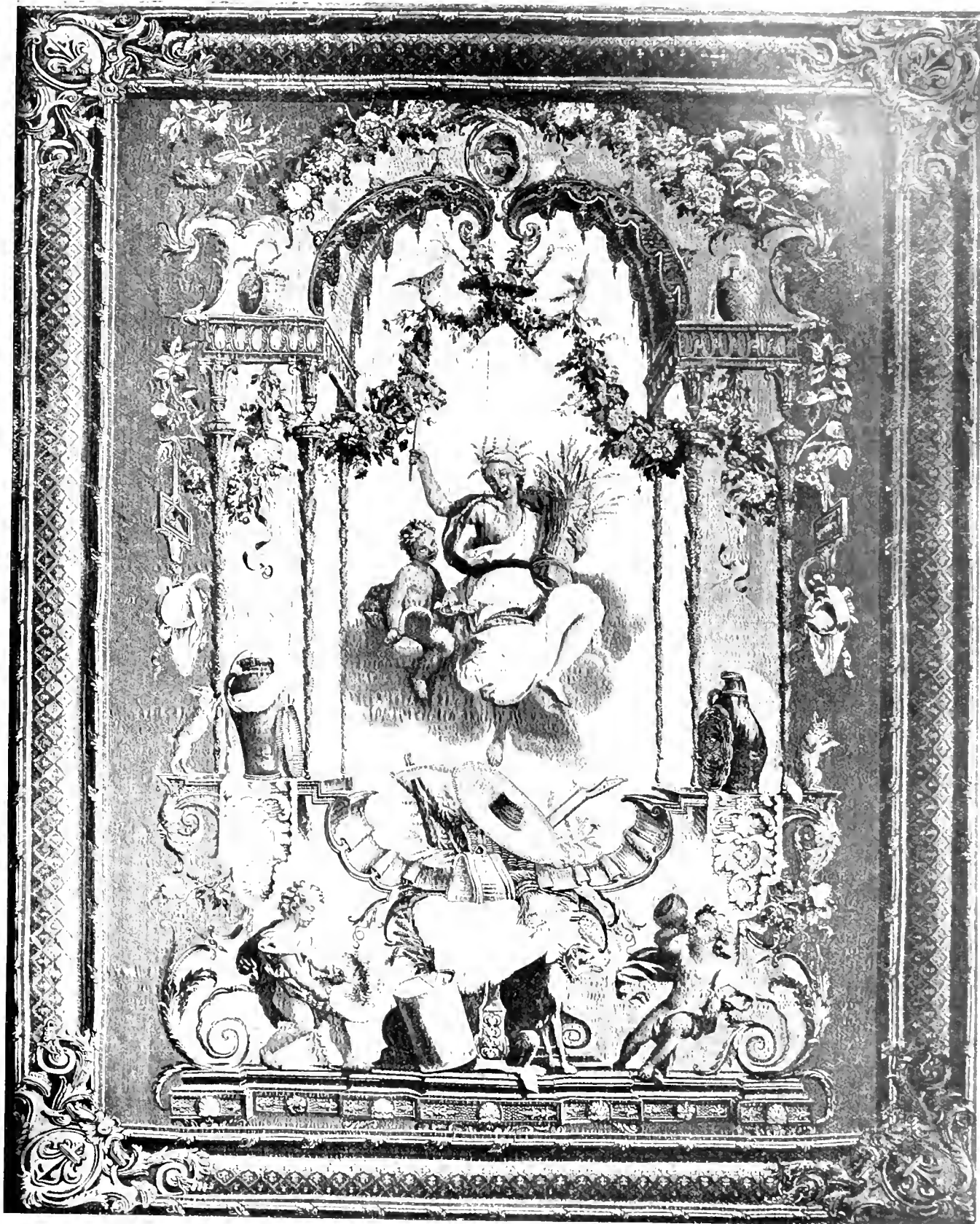
The change of tone in the reign of Louis XV is well illustrated at the Gobelins factory. To the great historic series of *Esther* and *Jason*, really fine conceptions, grandly executed, succeeded the more voluptuous subjects known as *Les Amours des Dieux* and *Les Tentures de François Boucher*. These were executed under the Marquis de

Marigny, brother of the reigning mistress, M^{de} de Pompadour. The *tenture* of *Les Amours des Dieux* does not seem to have consisted of a fixed number of subjects, but the first four paintings sent in were exhibited at the Salon in 1757, and placed on the looms at the Gobelins. These four paintings were *Venus commandant à l'ulcan des Armes pour Énée*, by François Boucher, painted specially for M^{de} de Pompadour, *L'Enlèvement d'Europe*, by J. B. M. Pierre, for M. de Marigny, *Amimone, poursuivie par Pan, se réfugie dans les bras de Neptune*, by Carle Van Loo, also for M. de Marigny, and *Sacrifice à Ceres* or *L'Enlèvement de Proserpine* by J. M. Vien. Other subjects were added by the painters Pierre, Noël Hallé, Fragonard, Taraval, Clément Belle and Lagrenée, but they were not all carried out in tapestry. From one *tenture* made in the *Atelier* Cozette in 1787 two subjects, *L'Enlèvement d'Europe* and *L'Enlèvement de Proserpine*, were selected for sale to the Citoyen Chapeau-Rouge. These two tapestries are now at Buckingham Palace.

The *tentures* designed by Boucher for M^{de} de Pompadour and the Marquis de Marigny were very popular with foreign buyers, especially those worked on a crimson ground; several were purchased for noblemen's houses in England, and are now to be seen at Welbeck Abbey, Osterley, Newby and elsewhere. No one of these tapestries was sold to the Citoyen Chapeau-Rouge, so that there is no example in the royal collection.

A freak of fashion having brought Turkish habits and costumes into vogue, a special series of tapestry, illustrating scenes from Turkish life was ordered by M. de Marigny in 1754, to decorate M^{de} de Pompadour's house at Bellevue. The paintings were originally entrusted to Carle Van Loo. The first subject represented M^{de} de Pompadour herself dressed as a Sultana and smoking a pipe; this was engraved by Beauvarlet. Only three subjects were completed by Carle Van Loo, and the *tenture* was laid aside until 1772, then a new set, entitled *Usages et Modes du Levant* was painted by Amédée Van Loo, the four paintings completed being exhibited at the Salon of 1775; a fifth intended was not completed. The four subjects carried out in tapestry were known as *Le Déjeuner*, *La Toilette*, *La Danse*, and *Le Travail*. These were put in hand in 1777 at the *Atelier* Audran, with a border designed by Tessier. Three pieces of this series, *Le Travail*, *Le Déjeuner* and *La Toilette*, were sold to the Citoyen Chapeau-Rouge in 1797 and appear among those purchased in 1827. They do not appear to have been made use of, and have not been traced at present.

In 1775 the *Atelier* Neilson commenced work on a series of older designs which had been laid aside. These were the series of four paintings by Charles Coypel from the popular opera, "Armide et Renard", by Quinault, with music by Lully.



CERES, AFTER CLAUDE LORRAIN. TAPESTRY BY NELSON. (BEAT THE KING, WINDSOR CASTLE)



THE CROWNING OF ESTHER AND THE CROWNING OF VICTORIA (FROM THE GALLERY OF THE CASTLE)

Notes on Pictures and Works of Art in the Royal Collections

The paintings were completed at intervals from 1733 to 1741, that last completed, *Le Sommeil de Renaud*, being now in the Musée at Nantes. The series was not much in demand, but of the *tenture* commenced in 1775 and finished in 1783-4, one piece, *Le Sommeil de Renaud*, was among those sold to the Citoyen Chapeau-Rouge, and is now at Buckingham Palace.

The numbers purchased by Sir Charles Long included one large piece of *S. John the Baptist baptizing the Saviour*, which is now in Buckingham Palace. This may be one of the series of subjects from the New Testament designed by Jouvenet and Restout. Eight pieces of *L'Histoire de Saint Jean Baptiste* were among those destroyed by the Directoire in 1797. Two pieces on a smaller scale, intended for *sopra-porte*, complete the purchase made by Sir Charles Long.

There are a few other pieces of Gobelins tapestry in the royal collection which have been acquired through private sources. In 1714 Charles Coypel designed a series of scenes from the *Story of Don Quixote*, which were very popular, and were executed with different borders, the first *tenture* being begun in 1717. As in the case of the *Portières des Dieux*, those woven on crimson grounds belong to the latest series of *tentures*, and were very popular, some finding their way to England. Four pieces made in the *Atelier* Cozette were purchased by the Duke of Richmond in 1766, when ambassador at Paris. In 1788 four pieces came into the possession of the painter, Richard Cosway, and are probably identical with the four pieces acquired by George IV now in the royal collection at Marlborough House. A complete set of nine pieces on crimson ground, which originally belonged to the Marquis de la Vrillière, were purchased in 1814 by the Duke of Rutland, and are now at Belvoir Castle, in the Long Gallery.

Previous to the foundation of the Gobelins factory a private factory had been set up by Nicolas Foucquet, Surintendant des finances, at Maincy, near his famous Chateau de Vaux. The *Atelier* was under the direction of the painter, Charles Le Brun. The *Atelier*, however, did not survive the disgrace of its founder, and its possessions and workmen, most of whom were Flemings, were absorbed into the new factory at the Gobelins. Among the *tentures* designed by Le Brun for the Maincy *Atelier* was one illustrating *The Story of*

Meleager and Atalanta. A complete *tenture* of six pieces was completed in 1668, and one was, in 1789, at the Trianon, which, having been worked with gold, was probably destroyed during the Revolution. Two paintings, however, attributed to Le Brun were at the Gobelins in 1809, and were then purchased for the Louvre. They represent *La Chasse de Sanglier* and *La Mort de Meleager*. Two tapestries executed from these paintings at the Gobelins were presented to Queen Victoria by King Louis Philippe after the royal visit to the Chateau d'Eu in September 1843, and are now at Windsor Castle.

During the 19th century the skill of the Gobelins workmen was devoted to copying well known and not particularly interesting paintings by leading artists. The quality of the work and the skill of the worker began to be considered to be of greater import than the choice of subject to be rendered. The consequence was that throughout this period of industrial revival the government factories of tapestry at the Gobelins and of porcelain at Sèvres were occupied in producing works of art, executed with impeccable skill, but entirely devoid of any artistic inspiration. At the International Exhibition of 1851 there was exhibited from the Gobelins a large tapestry representing *Le Massacre des Mamelukes* from a painting by Horace Vernet, now in the museum at Amiens. This was offered as a gift to Queen Victoria, and is now at Marlborough House.

In 1870 the Gobelins factory fell a victim to the mad fury of the Commune, and all its models, stores of tapestry and appliances were burnt. Resuscitated from its ashes, the factory still maintains a number of workpeople, endowed with that wonderful skill of execution which has always been the proud prerogative of the French nation. The glory, however, of the Gobelins factory ended with the French Revolution, since when it has been a survival. Thanks to the careful research and skill of narration employed by M. Maurice Fenaille, it is possible to trace the history of almost every piece of tapestry executed at the Gobelins factory. No finer specimens of the best period can be seen than those which, having passed through the hands of Citoyen Chapeau-Rouge, whoever he may have been, reverted to their original destination as decorations to the Palace of a King.

ALEXANDER COZENS AT THE BURLINGTON FINE ARTS CLUB

BY ARCHIBALD G. B. RUSSELL, ROUGE CROIX

THE present exhibition at the Burlington Fine Arts Club has been designed by its members to do honour to a life of saint-like devotion to the cause of intellect and beauty; for truly such was that lived by the late Herbert Horne to whose memory their tribute is offered. The works of Alexander Cozens have been fitly chosen to be the central feature of the collection (which in great part consists of a number of the English drawings which had been brought together by Horne for the special purposes of his own studies¹; since not only was he among the first to divine the rare genius of that dreamer of nobler spaces than those of earth, but he was actually engaged at the time of his death in arranging for publication the material which he had long been gathering for a study of his work. The results of these researches are, I understand, to appear in a later number of *The Burlington Magazine*. It is in no sense, therefore, the purpose of this brief notice to fill the place of an article based upon a more intimate knowledge of the painter and his work, such as that to which we shall look forward.

The circumstances of the birth of Alexander were such as would shed a glamour over a far less remarkable talent. It is well known how Peter the Great, in search of the experience and knowledge that were to equip him for his life work, attached himself *incognito* to the embassy which set out from Russia in 1697 to the chief western powers for the purpose of seeking their support for that near eastern policy, the fulfilment of which is only to-day within sight. One of Peter's most cherished ambitions was the founding of a navy, and it was with this end in view that, upon reaching England, he volunteered as a common labourer in the dockyard at Deptford, with the object of obtaining a practical acquaintance with the principles of ship-building. There it was that he met with the daughter of a publisher named Cozens, who became by him the mother of Alexander, returning with him the year following to Russia where her baby was born. A second son of this union grew to be a general in the Russian army and, I believe, has descendants now living in Russia. Nothing, so far as I am aware, is yet known of Alexander's life either in boyhood or earlier manhood. He is first heard of as travelling and sketching in Italy. In 1746 he came to England, where he lived, principally in London, until his death in 1786. He married

¹ The collection of English drawings was acquired *en bloc* from Horne (upon his taking his decision to settle in Florence) by its present owner, Mr. Edward Howard Marsh, C.M.G., by whom a large part of it is generously lent to the club. Other lenders of important drawings by Cozens are Sir Hickman Bacon, Mr. Randall Davies, Mr. Thomas Girtin, Mr. J. P. Heseltine and Mr. A. P. Oppé.

the daughter of John Pine, the engraver, presumably his daughter Charlotte whose portrait was painted by Hogarth. Pine's portrait, in Russian dress, was also painted by Hogarth in a Rembrandt-like manner. The picture is known from a fine mezzotint engraving, now become very scarce. The fact that Pine was the holder of the office of Bluemantle Pursuivant at the College of Arms, has not, I think, been noticed by any recent biographer of Cozens, while his own connection with the College appears wholly to have been lost sight of. The following entry is to be found in Noble's "History of the College of Arms (1805, p. 394), under the date 1751,—“Rouge Croix-Alexander Cozens, Gent.”, and there can, I think, be no doubt both from the fact of his father-in-law's position as an Officer of Arms and from other considerations into which I need not here enter, that it is our Alexander who is referred to. It would appear, however, that his appointment never passed beyond the stage of nomination to the post of Rouge Croix, as there is no record of a patent having been granted to him or of his having undertaken any of the duties belonging to that office at the College. The office of Rouge Croix seems in fact to have been vacant from the death of John Pomfret on 24th March, 1750-1 until the appointment thereto of Henry Hastings, whose patent dated 26th September, 1752, gives him the salary attaching to it from the death of his predecessor. It is likely, therefore, that Cozens wishing for a position in which he could devote himself wholly to his art, decided against taking up the appointment. The post which he afterwards held of drawing master at Eton College was certainly a more appropriate one. Sir George Beaumont, the friend of Girtin and Turner, and Henry Angelo, who refers in his “Reminiscences” to his methods of teaching, were among his pupils at Eton. The most intimate friend of his later years was that brilliant dilettante with a profound intuition for genius, William Beckford, the author of “Vathek”. A number of his letters to Cozens are printed in Mr. Lewis Melville's “Life and Letters of William Beckford of Fonthill” (1910). These epistles are characteristically filled with the personal emotions of the writer, but there none the less transpires in them an enthusiastic appreciation of the genius of his friend. In a letter written in 1780 from Naples, “Why”, Beckford asks, “are you not by my side to share my sensations and fix the glorious scenery of the clouds with your pencil”, the allusion being no doubt to a number of studies of skies by Cozens that amongst others of his drawings were in Beckford's possession; and in another letter of the same year, he writes, “Indeed, you are the only being upon this planet in whose bosom I can deposit every thought which enters

Alexander Cozens at the Burlington Fine Arts Club

mine." It is to be hoped that some of the letters received by Beckford from Cozens may one day come to light. To the arrival of one of them he thus refers in a letter from Fonthill:—"The Genius of some eastern wind had wafted it along. . . . How truly oriental! Indeed I believed it dated from 'Sanna' or 'Hism al mowâhab', the Castle of Delights. This must be an Arabian composition, said I within myself, it breathes all the odours of that happy country and I inhale them." One is tempted in this connection to wonder whether through the oriental inclinations of Beckford or through some Russian source, may be, it could have chanced that Cozens had opportunities of coming into touch with the work of far eastern painters; so nearly akin is his spirit to theirs. The fine mountain landscape lent by Mr. Heseltine to the present exhibition (No. 27) may be cited as an example of this almost Chinese tendency of his vision. It may be remarked, too, as an interesting coincidence that it was a Chinese painter of repute who anticipated him in his method of working up accidental blots into pictures. A last quotation may be made from the Beckford correspondence, as shedding light upon the artist's personality: "Cozens is here", he writes in a letter of 1781, addressed to the Honourable Mrs. Harcourt, "very happy, very solitary and almost as full of systems as the universe." Some idea of these systems as relating to the theory of art may be had from Cozens's own treatises, of which five were published by him between the years 1759 and 1786. These works are now unhappily exceedingly hard to come by, and the only one I have seen, that dealing with the human physiognomy (of 1778), is probably the least interesting of them.

Sufficient data are not yet forthcoming for any consecutive account to be given of Cozens's development as a painter. Assuming the year (1698) which is officially inscribed upon some of his drawings at the Victoria and Albert Museum for that of his birth to be the correct one (and I am ignorant as to whether this rests upon any more substantial foundation than the fact of its being the year following that in which his father became acquainted with Miss Cozens at Deptford), the artist's talent must have been relatively late in asserting itself. The bulk of the surviving drawings in his earliest manner, dating from his sojourn in Italy, are to be found in the British Museum. They are of little interest but as exhibiting the careful laying of the foundation upon which his maturer style was to be set, and give hardly more evidence of the heights of invention to which he subsequently attained than is afforded by the solid substructures of a fair building destined to spring from them. They are of a topographical nature, and are drawn with a fine pen in a mechanical style with a greater affinity to that of an engraver

than to that of a water-colour painter. One, however, may perhaps be selected from among them as offering some slight promise of the future, a landscape with the rays of the setting sun streaming like the beams of a searchlight over a wide prospect bathed in their silvery light, the view being taken from a piece of high ground with several tree stumps and a withered tree at one side, the foreground parts being tinted to a rich golden brown. The drawings have the appearance of belonging all of them to much the same date. Two of them bear the artist's signature with the year 1746, i.e., that of his coming to London, and when according to the presumed date of his birth he had already reached his forty-eighth year. It is not, indeed, if we may trust appearances, for some ten or fifteen years yet that we see the characteristic Cozens emerging. Two of his drawings at the Victoria and Albert Museum, a *View near Rome* and a *Forest Scene*, both dated 1763² (done we must suppose at the age of 65), may be taken as typical of a group of works that, from their careful finish and the employment in them of parallel lines of pen work still recalling the engraver's manner of the Print Room sketches, might well be taken as representing the beginning of the artist's maturity. Another problem for the solution of which new facts would seem to be needed is connected with a number of continental views (French, Italian and German), done in the artist's more developed style, of which it may, I think, almost certainly be stated that they cannot have been executed in the course of the continental tour already referred to and which ended in 1746. Were they derived from studies then accumulated? Against this theory is the fact that all or practically all the sketches made upon this tour are said to have been lost by Cozens when returning through Germany, and those of them which have survived and are now in the Print Room were only recovered a great many years later by his son, and were not therefore available for such a purpose until the last years of his life. It is therefore more likely that they belong to a second continental journey of which at present we know nothing.

"Cozens must have learnt much from Claude", writes Mr. Binyon in his illuminating introduction to the catalogue, "but more from his enchanting drawings than from his pictures". It is certain that he owes more to this than to any other influence. The *Landscape with a Tree and distant Hills* (No. 21 in the catalogue), the *View of a Harbour* (No. 24), the *Landscape with a Dark Hill* (No. 25), and that with a *Winding Stream* (No. 40) may be noted from among the exhibited drawings as those in which this debt is most sensibly evident.

² The drawings are both dated 1763; and the compiler of the catalogue of the exhibition is mistaken in assigning one of them to the year 1768 (see under No. 26 in the catalogue).

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The group of early sketches in the Print Room would seem to show that Gaspard Poussin was one of those from whom he also learned. He had opportunities, no doubt, when in Rome of studying this painter's remarkably fine series of *gonache* landscapes in the Colonna Palace. Recollections of them may, I think, be traced in the *Landscape with Trees blown in a Storm* (No. 26) and the *Sunset Landscape with River and Watermill* (No. 29). Something of the magic appears, also, in such drawings as *Rocks and Trees* (No. 19) and a *Wood* (No. 20), to be reflected from the beautiful studies of forest scenery made by Nicolas Poussin. It was the tradition inherited by these great men from the splendid days of the Renaissance that, stamped with the mark of his own peculiarly individual genius, was handed on by Alexander to his

brilliantly endowed son and through him to Girtin and Turner. It is to be regretted that his work is at present so poorly represented in the national collections. The British Museum has nothing of him that is truly characteristic, save a small sketch book with slight if admirably dashed in studies of composition drawn for the instruction of his son; and in the Victoria and Albert Museum although two or three excellent small examples are to be found there, it cannot be said that full justice has yet been done to him. His work indeed is in general less widely known than it should be, and it is perhaps likely that it will never be popular, for much the same reason that so few adventure into those silent and solitary places that he loved and into which we look deeply through his visionary eyes.

ON SOME UNPUBLISHED NORTH ITALIAN PICTURES BY TANCRED BORENIUS



WRITING in *The Burlington Magazine* a couple of years ago about the Anderson gift of pictures to the Ashmolean Museum,¹ I had occasion to treat of a little picture of the *Rest on the Journey to Bethlehem*, by an artist of the Ferrarese school of the early 16th century, leaving it an open question whether the picture at Oxford is an early work by Battista Dosso or else reveals a different artistic personality in the neighbourhood of the Dossi. Some further light is thrown on the authorship of the Oxford panel by another little picture, representing the *Virgin and Child in a Landscape*, recently brought to my notice and here for the first time reproduced by courtesy of the owners, the 17th Century Gallery [PLATE I, A]. As may be seen by referring to the reproduction of the Oxford picture, the analogies of style existing between the two works are very close indeed; they are apparent, for example, in the drawing of the hands, the design of drapery, the cut of the Virgin's features, the painting of the hair and the technique generally; in the prominence given to details of still life—note the basket placed in the foreground of each picture; and finally in the composition, with the figure of an angel in the near middle distance, and a far reaching distance on the right. The colouring is rather more deep and glowing in the Oxford picture, but this discrepancy is not in my opinion sufficient to justify any doubt as to the community of origin of both pictures. The *Virgin and Child* enables us to return an unhesitating negative to the query, whether the author of the Oxford picture might be identified with Battista Dosso; for the Dossesque elements of style, although not entirely absent from the *Virgin and Child*, are yet on the whole but slightly marked in

this work. It is a very definite, though fundamentally eclectic artistic personality which these two pictures reveal to us; and now that a beginning has been made, it seems very likely that further identifications may lead to an extension of his *œuvre* and perhaps eventually to the discovery of the actual name of the artist. In the *Virgin and Child* there is an unmistakable touch of the Leonardesque in the figure of the Infant Christ; of that influence there is, however, no trace in the *Journey to Bethlehem*, and on the available evidence I think it must be regarded as being of a rather accidental character—contrary to what is the case, for example, with a Veneto-Lombard eclectic like the Pseudo-Boccaccino.

Much the most remarkable of these Veneto-Lombard artists of the time about 1500 is doubtless Andrea Solario. I should like to avail myself of the present opportunity of making two additions of some importance to the list of works by this artist. One of these [PLATE II, C] is a small panel, representing the *Ecce Homo*, formerly in the Cholmondeley collection at Condover Hall and sold at Christie's on March 20, 1914, at the dispersal of the pictures belonging to the late Mr. T. G. Arthur, of Glasgow. The picture appeared in the sale catalogue (No. 137) under the heading "School of Antonello", which is a perfectly correct, if not sufficiently precise, description of the artist; for it is evidently a work belonging to the early phase of Solario's career when he felt the influence of Antonello very strongly; allied in style to such an early work by Solario as the *Madonna and Donors* in the Johnson collection at Philadelphia, and yet pointing the way to the somewhat later *Ecce Homo* formerly in the Crespi collection at Milan. Great interest attaches also to this earlier *Ecce Homo*, inasmuch as it would seem to afford strong

¹ See *The Burlington Magazine*, Vol. xxv, p. 325, etc.



(A) THE VIRGIN AND CHILD, FERRARESE SCHOOL, EARLY 16TH CENTURY (THE 17TH CENTURY GALLERY)



(B) THE VIRGIN AND CHILD WITH SAINTS DRAWING BY GAUDENZIO FERRARI (MR. HENRY OPPENHEIMER)



(C) FACE HOMO, ANDREA SOLARIO (JAIL T. G. ARTHUR COLLECTION)



(C) THE VIRGIN AND CHILD, ANDREA SOLARIO (DR. G. A. COOPER, OXFORD)

On Some Unpublished North Italian Pictures

evidence in favour of the view that the much discussed *Christ at the Column* in the collection of Sir Frederick Cook at Richmond is a copy after Antonello by Solario.

The other unpublished work by Andrea Solario to which I should like to draw attention, is a picture of the *Virgin and Child* in the possession of Dr. Cooke, of Christ Church, Oxford [PLATE II, D]. It belongs to a considerably later phase of Solario's activity than the picture just referred to—the period when, after his return from Venice to Milan, his art had become powerfully affected by the example of Leonardo, although Solario's artistic individuality always retained sufficient strength to prevent his joining the crowd of Leonardo's slavish imitators at Milan. The nearest kin among the works of Solario to this graceful and attractive composition, is the little *Madonna* in the Schweitzer collection at Berlin, which Dr. Badt, the author of the latest monograph on Solario, dates about 1506.²

² See Kurt Badt, *Andrea Solario* (Leipzig, 1914), p. 80 etc. and Plate X.

In this connection I may also refer to an interesting drawing by a Lombard artist of the first half of the Cinquecento, Gaudenzio Ferrari, which hitherto, so far as I am aware, has not been noticed in art literature. Drawings by Gaudenzio Ferrari are not very frequent outside Italy—in addition to the example here reproduced, in Mr. Henry Oppenheimer's collection [PLATE I, B] I know but three in the British Museum, and one which, from the collection of the late M. S. Larpent, was acquired for the National Museum at Christiania.³ Mr. Oppenheimer's drawing is a design for an altarpiece, showing within an elaborate frame in the Renaissance style, the *Virgin and Child with the Infant S. John, S. Elizabeth and S. Christopher*; it is executed in sepia, heightened with white, the technique bearing a close resemblance to that of the sheet of the *Virgin and Child with the Infant S. John* in the British Museum. No picture corresponding to this drawing seems to be included among the surviving works of Gaudenzio Ferrari.

³ Reproduced in Morelli, *Die Galerie zu Berlin* (Leipzig, 1893), plate facing p. 152.

A PORTRAIT FROM THE BOSCHI COLLECTION, BOLOGNA BY EDITH E. COULSON JAMES¹



SEARCHING among the MS. treasures of the Biblioteca Comunale at Bologna, I came upon the following statement:—
Il ritratto di Francesco Francia dipinto da se stesso in una tavoletta di misura oncie 11½ per alto, e sette ¾ come si rileva dall'incisione che ne fece Carlo Faucci, Fiorentino. È la pittura e in Casa Boschi.
This information was in the handwriting of Gaetano Giordani, for many years Conservatore of

clue and try to discover whether the picture was still in existence.

The little bound volume of MS. in which I found this note is entitled "Memorie per la Vita e delle opere artistiche del bolognese Francesco Raibolini detto il Francia raccolte da Gaetano Giordani" in Bologna. Giordani never completed this work, and the notes collected by him are very scanty.

Francisci de Raibolinis Franciæ dicti Effigies descripta ex tabula, quæ extat in Pinacotheca Egregiæ ac Nobiliss Bononiæ Viri Valerii Boschi, Franciæ ipsius manus, ubi se ita representavit, ut vel Aurificem possit agnoscere; quo titulo, cum et Cælator optimus et eximius formarum audendis numismatibus Artifex, et summus Pictor extiterit præceteris delectari visus est. Subscriptus enim fere invenitur excellentissimis tabulis, Francia Aurifex. In quadam etiam, accuratissimo teste Musinio, legitur annus 1526. Unde quod habet Vasarius de tempore, et causa mortis eius, nempe anno 1518 decessisse ob mærorem ex invidia contractum, visa Raphaelis Diva Cæcilia, utrumq; falsum evincitur. Contra nihil est quod eiusdem Vasarii tradentis eum natum Bononiæ anno 1450 iuventutis inficiatur. Cæterum quem ad annum præcise vitam produxerit ignoratur.

¹ Dom. M. Fratta, *Bononiæ*, del.

Carlo Faucci, Fiorentino, se. an. 1763.

THE INSCRIPTION BELOW THE PORTRAIT IN THE ENGRAVING BY C. FAUCCI OF THE "AUTO-RITRATTO" OF THE BOSCHI COLLECTION.

the Ponteficia Pinacoteca at Bologna. It was very good authority, and I determined to follow up the

¹ This article was written in June, 1915, for the July number, but the Editors postponed publication. About the end of December, 1915, I received a copy of Guido Zucchini's monograph "Per due auto-ritratti del Francia". I have made a short insertion in my article in reference to this, as I had not previously known of the existence of the portrait in the Gallery of Conte d'Arache in Turin. Early in the present year I came across the note by Milanese in the Florentine edition of Vasari.

He refers to Oretti, and I also examined the large and well-filled volumes of that patient and industrious writer. In Oretti I found two entries:

² Gaetano Giordani was born at Budrio (provincia di Bologna) in March, 1800. He was Conservatore of the picture gallery of the Accademia ponteficia at Bologna from 1822 until the fall of the Papal Government in June, 1859. He continued his guardianship of the Picture Gallery until his death in 1873. Gaetano Giordani was a careful and prolific writer on many subjects of historical, archaeological and art interest.

A Portrait from the Boschi Collection, Bologna

Il Ritratto di Francesco Francia fatto di sua propria mano dipinto in una Tavoleta in misura di oncie undici e un quarto, e oncie sette e tre quarti il rame intagliato in Fiorenza da Carlo Faucci Fiorentino e questo è in Casa Boschi in mezza figura con uno anello in mano. Sotto il rame sud^{to} leggesi [FIGURE p. 73] (MS. Oretti 123. p. 164)²:

and:

Casa Boschi il Ritratto del Francia dipinto da lui medesimo. Il suo proprio Ritratto dipinto da lui med^{mo} che ne fece dono a Raffaello d'Urbino dicono che è a Roma³ (*Op. cit.*, p. 170).

This also is very good authority. Marcello Oretti devoted many years of his life to recording carefully and faithfully the works of art which he himself saw in the churches and palaces of Bologna and also in the smaller towns of the country round. He died in 1787.

After some enquiry I discovered that there were still in Bologna members of the Boschi family. Through the kindness of my friends Signora Livi, wife of the Direttore of the Archivio di Stato in Bologna, and Signora Ghigi, wife of a distinguished Professor of the ancient University of Bologna, I was introduced to the Marchesa Boschi and by her invitation went to her palace to talk over the historic picture. There for the first time I saw a copy of the engraving made by Faucci.³ I was informed that on the death of the grandfather of the present Marchese the whole of the fine collection of pictures was sold, in 1858; but no one could tell me to whom the pictures were transferred. Subsequently the Marchese Boschi kindly searched the family *archivio*, and examined the legal documents relating to the sale. These showed that the whole picture collection had been sold together, and the man who paid the money for the collection was one Vito Enei. The collection included pictures by Gentile and Giovanni Bellini, by Albani, by Elisabetta Sirani, and by Annibale and Lodovico Carracci. The works by artists of the school of Bologna were very numerous, and most of the best of the 16th and 17th-century Bolognese masters were represented. There were 356 pictures, and the "auto-ritratto" of Francia was numbered 64 in the catalogue.

The photograph for the illustration [PLATE, B] was taken from the copy of the engraving which the Marchesa Boschi kindly presented to me in the very palace in which the original picture continued to hang until 1858. There are two copies of the engraving among the prints in the collection at the R. Pinacoteca at Bologna, but they are not among those shown on the walls of the gallery.

³ Carlo Faucci, 1729-1784. Although Carlo Faucci was for a long time in London and employed by Boydell, the only examples of his work in the print collection at the British Museum are the portrait of Antonio Domenico Gabbiani in a volume "Raccolta di cento pensieri diversi di Antonio Domenico Gabbiani, Pittore Fiorentino", published in Florence in 1762; and in the same volume, plate xvi, a very fine little engraving, "Gesù che benedice il pane". Faucci's engravings seem to have been chiefly scriptural subjects. He also engraved some of Guido Reni's pictures, and some by other painters of the Bolognese school.

The Direttore assured me that the original painting was irrevocably lost, and that no trace of it could be found. There is no copy of this engraving in the print collection at the British Museum, at Munich, nor at Dresden. The only copies that I have traced so far are the copy still in the Palazzo Boschi, the copy given to me from that palace, and the two copies among the prints in the fine collection at the R. Pinacoteca, Bologna. It therefore appears to be a rare print. The copper plate is still in existence.

More than two years' search has so far failed to discover any trace of Vito Enei. As I had not seen the Abdy collection, I was therefore interested to recognize an illustration of the portrait that I was seeking [A], accompanying Mr. Herbert Cook's article on Baldassare d'Este in the June number of *The Burlington Magazine*, 1915, and I should greatly like to discover who is the present owner of the picture which I consider of so great importance in the history of art.

The picture was exhibited at the Winter Exhibition at Burlington House in 1881, when it already belonged to Sir William Abdy. It was numbered 192 in the catalogue, and was accurately described and measured:—

Francesco Francia . . . portrait of the painter. . . fair hair, black cap, grey dress . . . Panel, 13½ in. by 9½ in.

The engraving is of the same size as the picture. The Italian "uncia" is slightly longer than the English inch. It is printed on rather rough paper with deckle edges, and there are strongly marked perpendicular lines in the grain of the paper, but no water mark.

Looking at the portrait one feels that it is true to life and justifies Vasari's account of the character of Francesco Francia. Vasari speaks of the energy with which Francia applied himself to his first artistic work as a goldsmith, saying that he worked "con ingegno e spirito". The passage continues:—

si fece, crescendo, di persona e d'aspetto tanto ben proporzionato, e nella conversazione e nel parlare tanto dolce e piacevole, che ebbe forza di tenere allegro e senza pensieri, col suo ragionamento, qualunque fusse più malinconico; per lo che fu non solamente amato da tutti coloro che di lui ebbono cognizione, ma ancora da molti principi italiani ed altri signori.

The face is strong and full of intelligence; its expression indicates power and capacity as well as attractiveness. The ring is the emblem of Francia's goldsmith's art, and many of his pictures are signed "Francia, aurifex." The ring held in the hand is thus incidental evidence of the truth of the inscription below the engraving which asserts that the picture from which it was taken was the "auto-ritratto" of Francesco Francia. Francia matriculated in the Guild of the "orefici", on December 10th, 1482. The old "matricola" which contains the record of his inscription is preserved in the Archivio di Stato at Bologna.

Comparing this portrait of Francia with pictures of the Este dukes, I cannot myself find any family



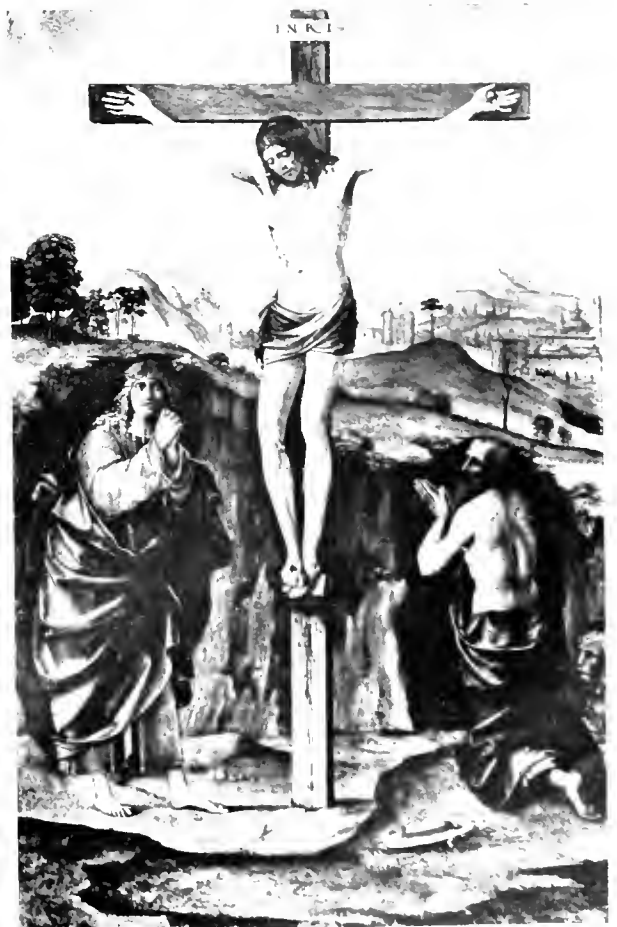
(A) PORTRAIT, SUBJECT AND PAINTER DOUFFET, CIRC. 34.29 X 23.49 CM. (FORMERLY IN THE ABBY COLLECTION)



(B) ENGRAVING OF THE PORTRAIT, 1793, BY GIULIO FIESCHI, CIRC. 45 X 26 CM. (MARCHESE VALERIO BOSCHI)



(C) BARTOLOMEO BIANCHINI BY FRANCIA (NATIONAL GALLERY)



(D) CRUCIFIXION, BY FRANCIA (1500)

A Portrait from the Boschi Collection, Bologna

resemblance to support Mr. Herbert Cook's suggestion that the picture represents Baldassare d'Este and not, as the inscription below the engraving testifies, Francesco Francia.

Included in the inscription is a repetition of the fable narrated by Vasari that Francia died of sudden grief and envy on seeing Raphael's picture *Santa Cecilia*, recognizing that the work of the young artist surpassed his own. There is no foundation of truth in this story which was disproved long ago. The relations between Francia and Raphael were of the most pleasing and sympathetic, and Francia fully appreciated the work of the Roman artist. Two erroneous dates for the death of Francia are quoted in the inscription. He died on January 5th, 1517.

My researches at Bologna and my faith in the trustworthiness of Bolognese traditions and records have led me to attribute the picture to Francesco Francia, and I hope that the evidence I have produced will be considered satisfactory. There can be little doubt as to the identity of the picture sold at Christie's in the Abdy sale in 1911 with the picture of the "Pinacoteca" Boschi, which only left that palace in 1858. It was already in Sir William Abdy's possession in 1881, so there is only an interval of 23 years in its history to account for. While admitting that the engraving is not a proof that the little picture is the portrait of Francesco Francia, I claim that it is some evidence. It is evidence that the owner of the picture in 1763 believed it to be the portrait of Francia. The words of the inscription engraved with the portrait, record of it: "quæ extat in Pinacotheca Egregii ac Nobilis Bononiae Viri Valerio Boschi". The owner was a noble of the city in which Francia lived his whole life and executed his greatest works, with only occasional absence on the business of artistic work for other cities. He was in a position in which it would be reasonable to credit him with some knowledge in the matter. And at the time the engraving was made the tradition as to the identity of the portrait and its painter was generally recognised in Bologna. The picture continued to hang in the "Pinacoteca" Boschi until 1858, when the whole picture collection was sold by the descendants of the Marchese Valerio Boschi.

There is circumstantial evidence in support of the Boschi attribution in the continuous tradition in Bologna from the 18th century to the present day, that the picture of the Pinacoteca Boschi was the auto-ritratto of Francia. The art authorities of that city who mention it testify to this, and the belief is still held without question by the Bolognese art experts of to-day. It appears that Sir William Abdy must have purchased the picture under its traditional attribution. It was therefore at the time of the sale at Christie's that it lost its

identity. The attribution was changed on very high authority. But long experience of the trustworthiness of the records of Bologna and of the knowledge and conscientious care of the Bolognese writers on art and archaeology induces me to maintain my belief in the Bolognese tradition, even though this leads me to differ from so eminent a critic.

There is one hypothesis that would reconcile the Bolognese tradition that the picture is the portrait of Francia with the opinion of those critics who say it cannot be the work of that master. It might possibly be a portrait of Francia by Francesco Cossa, who came to Bologna, and died there in 1477. I do not think the tradition can be wholly wrong. But I prefer to believe the Bolognese tradition in its entirety.

Moreover I do find in the drawing and design of the picture itself support for the opinion I hold as to its authorship. Form and design are evidences that can be judged from a photograph. The details of the background are very characteristic of Francia's work, especially in portraits. The rocks, the water, the tiny figures, both human and animal, are found in the backgrounds of so many pictures admitted without doubt to be by the hand of Francia. We have only to look through the universally recognised examples of his work. The cloud forms in the background of the picture are also strongly characteristic. And the balustrade on which the hand is resting is of a form found in many of Francia's portraits and other pictures.

The picture does not seem to have been much known outside Bologna. It is not mentioned in any of the various imperfect lists of the works of Francesco Francia that have been compiled by art authorities who have not studied the archives of Bologna. Vasari does not mention it, and Crowe and Cavalcaselle nowhere record having seen it. The only mention of it that I have found in any authority outside Bologna is in a note of the "Vite dei piu eccellenti pittori, scultori ed architettori" of Vasari, "con nuove annotazioni e commenti di Gaetano Milanesi", published in Florence (1846-57). This note is retained in the edition of 1878 without any indication of knowledge that by that date the picture had been removed from Bologna. The note refers to the letter written by Raphael to Francia thanking him for the portrait of himself which he had sent to Raphael in accordance with an agreement between them to exchange their own portraits. The letter is quoted in full by Malvasia (Felsina Pittrice, Bologna, 1678), and was at that time in the possession of Antonio Lambertini.

"Questo passo, se non si ha da credere viziato nella lezione, e almeno molto oscuro. Forse e da intendere: 'Non si conviene mandarvi il mio ritratto fatto da un mio giovine, subito che vostro donatomi e dipinto di vostra mano. Ma poi trovo che converrebbe che io non lo facessi da me proprio, perche così verrei a confessare di non aver

A Portrait from the Boschi Collection, Bologna

saputo agguagliare il vostro fatto da voi stesso." Gaetano Giordani sospetta che il ritratto del Francia donato a Raffaello sia quello oggi conservato nella Galleria del conte D'Harrache in Torino, segnato della marca FF: bellissimo invero e quasi sconosciuto ai biografi. Altro ritratto del Francia, che alcuni opinano fatto da se stesso ed altri lo vogliono del pennello di Lorenzo Costa, si conserva colle debite cure presso la nobile famiglia Boschi in Bologna. Da questo dipinto Carlo Faucci cavò un intaglio nel 1763, come dice una lunga iscrizione appostavi. Esso parimente ha servito alle due edizioni del Malvasia (Bologna, 1678 e 1841), e dal medesimo crediamo traesse il Vasari quello per le sue Vite, sebbene molto infedelmente e rozzaemente eseguito. La più pregevole incisione di questo ritratto è quella di Antonio Marchi, la quale adorna la citata opera del Bolognini-Amorini." (Le Vite, etc. . . . da Giorgio Vasari), Tomo III., p. 552.

From this note it appears that there existed another picture catalogued as a portrait of Francia. Signor Guido Zucchini published in Bologna in 1915 a short monograph "Per due autoritratti del Francia".⁴ He states that the collection of pictures which had included this portrait was sold in Paris in 1859, but that he has been unable to trace what has become of either this or the Boschi portrait.

From the existence of this Turin portrait arises the only doubt as to whether the picture sold at Christie's in 1911 is actually the portrait formerly in the Boschi collection. But if it should prove to be the one from Turin, then that must be a replica of the Boschi "auto-ritratto", as the engraving would prove. I have not been able to obtain a photograph of the Turin picture, so that one point of doubt remains. But should the two pictures prove to be practically identical, my whole argument would only be strengthened.

The most complete enumeration of Francia's

⁴ Vente d'une belle collection de tableaux des écoles espagnoles, flamande et française, ayant appartenu au Comte d'Arache, de Turin, et actuellement la propriété de M. le Comte Castellani. Expert M. Laneuville.

LETTER TO THE EDITORS

"LITHOGRAPHY AND LITHOGRAPHERS."

GENTLEMEN,—I certainly maintain, and I am glad your critic agrees with me, to quote his own words, "lithography multiplies the original design, while other graphic arts merely reproduce it". He has absolutely stated the whole case, though he tries to contradict himself later, but only succeeds in proving that he unfortunately does not understand the technique of the art. Lithography does not depend really on chemical action, but on the fact that certain bodies under certain conditions attract and repel grease and water equally, unless he calls that chemical. It might interest your critic to know that lithographs may be made on paper or stone or metal without the use of "a foreign agency", save a little gum-arabic, and I believe even that can be dispensed with. The statement also by A. B. taken from Way's "Memories of Whistler" is, though no fault of

works is to be found in Adolfo Venturi's great work, the "Storia Dell' Arte italiana" (Vol. VII, part III). But even to this more work, hitherto only locally authenticated, can be added.

I hope to succeed in recovering this auto-ritratto for Francia, and that making it known will help to win for him the general recognition that I believe the greatness of his work merits. That he has not been more fully appreciated is, I think, due to the fact that his pictures in the great galleries of Europe (except at Bologna) are few, and those in most cases not his best. To know the value of his work one must visit many places in Italy where the traveller seldom penetrates. Even in Bologna, where travellers do pass they seldom stay long enough really to know the work of Francia.

[As some doubts were cast at the time of the Abdy sale on the genuineness of the portrait as a 16th century painting at all, we publish Miss James's documentary evidence, collected with much enthusiasm and industry, tending to establish the identity of the Abdy portrait with the one in the Boschi collection engraved in 1763, and referred to by the Bolognese writers whom she quotes. It is however strange that a picture apparently so highly prized in Bologna should have remained "lost" to Bolognese critics if it was all the time in the Abdy collection in no way concealed and was exhibited publicly in Burlington House under the Bolognese title and ascription. Unfortunately also, though critics of the present day who have examined the picture itself disagree and hesitate concerning the authorship, we know of none who attributes the portrait to Francesco Francia. We cannot therefore endorse Miss James's attribution without stronger intrinsic evidence than she offers.—ED.]

his, most misleading; it is altogether caused by Way's confused language and want of knowledge as to Whistler's working on thin transfer-paper—Japanese it was called—there is a full description of the making of the Mallarmé portrait in the "Life of Whistler", vol II, p. 134, which Whistler did in my presence, on this paper, in the autumn of 1893, in the Hotel du Bon Lafontaine, Paris—even Way's date is wrong.

This is Way's description which has misled—and no wonder—A. B. (see page 108, "Memories of Whistler"):

I heard Whistler once telling a man who objected that he could not see what he had drawn that it was not necessary to see the effect in the drawing: that he drew with a stick of grease and looked to the printed proof, for the final effect.

Way's statement is most confusing. What Whistler said was to this effect:—"If you, Mr. man, cannot see what I, Whistler, have drawn on this transfer-paper, I would tell you it is not

Letter to the Editors

necessary you should. I made this drawing with a stick of grease on the paper, which absorbs all the grease, and scarce any of the pigment, and I am making the drawing so as to obtain the printed proof I want from the stone, and I know how to obtain it—and I am not making a drawing for you to look at.”—As a matter of fact I have frequently used this paper, and as Whistler quickly learned, though he may never have told Way, it was only necessary to put a piece of rough white drawing-paper under the smooth thin transfer-paper and draw over that. The very print of mine to which A. B. refers, published in “The Neolith”, was done in exactly this way. When Whistler, however, drew the Mallarmé portrait he used a rough, dark coloured book cover to draw on, shifting the drawing about to get variety of texture and also grain; he could scarce see the lines, but it was not pinned as Way says, so he had only to lift the drawing up, or lay it down on a sheet of white paper to see the work. The whole of Way’s description is full of mistakes and clumsiness; and it is not surprising that A. B. was misled by Way’s description of a method he, Way, knew nothing about, or at any rate could not explain.

Your critic says pigment is put in the greasy pencils and chalks to enable the artist to see his work—and the “function of the grease” is to print, and nothing else, and the aim of the professional printer is to make the print as like the drawing as he can, and if a well-trained printer, he can multiply it absolutely, though that may be not what the artist wants. As to grained stone it has till lately always been “used for producing effects of gradation of tone,” that is why the grain is put on it, otherwise under the old method nothing but flat uniform black lines and masses would be got. I have explained all this—though I must admit, on looking over the book, not in the proper place; if the publisher ever succeeds in selling out this edition I will put it where it belongs. Much of your critic’s technical knowledge is beyond me. I do not for example know what “tone values” are.

He says, in printing, “the stone receives the same quantity of ink everywhere”. That is just what it doesn’t in artistic lithography! He also says, in drawing—or implies it—the artist works on smooth paper—in lithography on a grained

stone. As a matter of fact artists scarcely ever, in making chalk drawings, work on anything but grained paper—as they do on stone; and moreover, a drawing made on smooth paper or a smooth stone in chalk would print perfectly if the artist adapted his method and technique to the smooth paper or stone. As to the fact that something more than mere draughtsmanship is required, your critic refers to “a splendid print” by a certain person who knew so little about lithography that he dragged it into the Law Courts and lost his case in consequence; yet your critic says his print is “splendid,” a conclusive proof of what I say, that a person may make lithographs with no knowledge of lithography.

He also tells me that I should concentrate my attention “on the final proof instead of the preliminary drawing.” I would inform him that no “preliminary drawing” is ever made by me, and I do concentrate my attention on the stone or plate till I get the final result—and don’t leave it to a printer to make a mess of! I am glad he concludes by admitting that “lithography is an autographic art,” and he should not have spoiled it by adding “but no less or no more so than etching or engraving”. Lithography is—in the hands of artists—the only autographic art; etchings and engravings are not autographic at all.

In lithography every line, every tone the artist makes prints, or should print, as he drew it.

In etching and metal engraving the lines the artist drew are translated: bitten, or dug, into holes of a different size, shape and depth to which he drew them, filled with ink he never used, and the ink squeezed on to paper he never employed—a translation of his design. In lithography the lines the artist draws on a certain paper with lithographic chalk are transferred to the stone or drawn on it and printed in the same chalk on the same paper the artist used, if he drew on paper. They are absolutely the same lines, only multiplied by the prints; and I could now show A. B. a number of proofs and originals, and he could not tell one from the other. This may mean confusion to critics, but it is a delight to artists and the reason for the revival of the only autographic art—lithography.

12th December 1916.

JOSEPH PENNELL.

[Our Reviewer’s reply has to be deferred until March for want of space.—ED.]

REVIEWS

PICTURES BY THE OLD MASTERS IN THE LIBRARY OF CHRIST CHURCH, OXFORD; a brief catalogue with historical and critical notes on the pictures in the collection by TANCRED BORENIUS; 117 pp., 64 illust. (Oxford Univ. Press); 5s.

It is not long since the Oxford University Press, under the spirited direction of Mr. Humphrey Milford, issued a very handy little volume, containing a valuable descriptive catalogue of drawings by old

masters in the University Galleries, compiled by Mr. C. F. Bell, keeper of the Ashmolean Museum. A companion volume to this has just been issued in the catalogue of the interesting paintings by old masters belonging to Christ Church, Oxford. This work was wisely entrusted to Dr. Tancred Borenius, who has already made his mark upon contemporary

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art literature. The Christ Church collection is composed mainly of two private collections, one formed in the middle of the 18th century by General John Guise, the other by the Hon. H. T. H. Fox-Strangways, afterwards 4th Earl of Ilchester, early in the 19th century. Important additions in recent days were made from the collection of Walter Savage Landor by Miss Landor and Miss Duke, and from gifts by various benefactors. As might be expected from the collectors the bulk of the pictures belongs to the Italian school, and comprises many paintings which fail to command the same interest and market value to-day as they did when first acquired. Dr. Borenius has a tender heart for pictures of the late Italian school, even for copies if they are good enough, and is not content to describe and discuss only the few pictures which possess real artistic interest. The early Italian school is represented by a number of paintings, from the Fox-Strangways and Landor-Duke gifts, which well illustrate the period, and at the same time the difficulty of assigning names of artists to a class of painting, which clearly was turned out in numbers from various commercial *botteghe* at Florence or Siena. On this subject Dr. Borenius gives succinctly the most recent information. In such collections as this it usually happens that the private collector has, without perhaps any exact idea of what he was doing, been possessed of certain paintings of individual interest, which if not quite in the first rank are sufficiently important to call for all the knowledge and critical power even of so conscientious an inquirer as Dr. Borenius. At Christ Church the paintings in this category are fairly well known, such as the *Virgin and Child*, ascribed by Mr. Berenson to Jacopo del Sellaio, an attribution adopted by Dr. Borenius; the set of ten *Sibyls* ascribed to Botticelli, and by Mr. Berenson to his *Amico di Sandro*, but which might be reckoned as part of Botticelli's possible productions; the fascinating *Centaur* by Filippino Lippi (Arundel Club, Portfolio 1907); the paintings attributed to G. B. Uti of Faenza; the *Magdalen* of Raffaellino del Garbo (Arundel Club, 1908); and the important painting attributed to Piero Della Francesca, which was discussed in this Magazine (xvi. 267). About these and the two paintings by Bacchiacca all needful information is supplied in the catalogue.

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NEW EXHIBITS AT THE NATIONAL GALLERY.—War risks and war conditions have made it desirable to place some pictures in discreet asylums and to remove others from houses devoted for the time being to official use. In consequence, by the kindness of the Duke of Buccleuch and the Duke of Westminster, the Trustees are able to show a certain number of pictures from Montague House and Grosvenor House; while changes in the hanging of one of the French Rooms permit

Some paintings from the famous collection of King Charles I. found their way into the Guise collection. The *Adoration of the Shepherds*, once attributed to Raphael, but given by Ludwig, and with him Dr. Borenius, to Girolamo da Treviso, is one of the paintings which add interest to the early years of the Cinque Cento. The *Christ Bearing the Cross*, attributed to Mantegna, has provoked much discussion; it is clearly identical with the painting under this name in the Gonzaga Gallery at Mantua, so that any error in description dates back to that period, when the traditions of Mantegna's work were still ripe in the town, where he was buried. At the same time this little work belongs to a series of paintings which, while they closely approach the skill of Mantegna, fail to reach it, and should be attributed to some closely allied imitator, such as Francesco Mantegna, or Bernardino da Parenzo. The type of face, almost a caricature, in the Guise painting is to be found in the *Adoration of the Shepherds* at Downton Castle (Arundel Club, 1910), and the paintings attributed to Bernardino da Parenzo in the Doria Gallery at Rome. On this subject Dr. Borenius gives no decisive opinion. The Venetian school is represented by a *Virgin and Child*, attributed to Catena, or Marco Belli, and by an *Adoration of the Shepherds*, from Charles I's collection, where it was attributed to Titian, and came like the Mantegna from Mantua (Arundel Club, 1908). Another painting from the Mantua collection is one of the series of *Emperors*, painted for the Duke of Mantua by Giulio Romano, two of which remain at Hampton Court Palace. The notes by Dr. Borenius on the pictures of the later Italian schools will be a guide to those who have, like him, to find their way among the difficult problems presented by the material of but moderate value, which was acquired so eagerly by English amateurs like General Guise. The Northern schools are scantily represented, but there is an interesting fragment attributed with some good reason to Hugo van der Goes. Two portraits, which have been attributed to Holbein, seem to belong in the one case to the school of Herman and Ludger tom Ring, and in the other to that of Sotte Cleef, now identified as Cornelis van Cleef. This catalogue, although so constrained and succinct, is a valuable handbook for students of painting. L. C.

the greater part of Sir Hugh Lane's much debated bequest to be placed on view.

The Mantegna, from Montague House, and the charming Poussin, from Grosvenor House, will be new to many to whom such famous things as the Blue Boy, the Rembrandt, and Turner's *Conway Castle* are familiar friends. But it is pleasant to be able at last to see the *Tobias and the Angel*, left to the National Gallery by the Rev. W. Holwell Carr, and ascribed to Rembrandt, next to the famous

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Sunset, from Grosvenor House, also given to Rembrandt, and to make sure that if the latter is a work by Brouwer finished by Teniers, the former is a work by Brouwer retouched by Reynolds. The identity of treatment in the sloping banks of the mid-distances and the foliage of the trees is incontestable. The Montague House interior by the younger Laroon will be a whetstone to critics of the English School, while the portrait by Francis Cotes is, in its way, a masterpiece. The examples of Rubens and Van Dyck from each collection are so well known that comment is needless.

Without trenching upon current controversies, it may anyhow be termed unfortunate if Sir Hugh Lane's collection of modern foreign pictures should have to leave London at the very moment when the provision of a gallery especially designed for them, of which he had dreamed so often, has become an accomplished fact. Meanwhile, the exhibition of the pictures in London enables us to see what we may be in danger of losing.

Hitherto as a nation we have been curiously insular in our attitude to modern continental art, and the rebuffs which Sir Hugh Lane experienced both in London and in Dublin were only the natural outcome of what was undoubtedly a few years ago the popular attitude towards the artists whom he championed. It is to be hoped that the war, which has widened immeasurably our outlook upon the peoples and the politics of the continent, will have something of the same effect upon our attitude towards continental art. To a few in England Sir Hugh Lane's pictures will appear to be ultra-modern, whereas to the artistic public abroad they have long been classics. It is only our national ignorance and indifference to all that goes on outside us that permits the average Englishman still to think of Daumier and Degas, Manet and Puvis de Chavannes as modern artists at all. For France they already form part of the great succession of French masters, and among French masters have indeed almost the highest place, because through them France attained during the latter half of the 19th century the artistic leadership of the world. The exhibition of their works at the National Gallery ought to be of special interest to artists in this country because it enables us to compare them easily with the great artists of the past, and to settle once for all, so far as such things ever can be settled, by how far the art of these men, who may almost be termed our contemporaries, stands the test of juxtaposition with the old masters.

The large unfinished decoration by Puvis de Chavannes, representing the Beheading of S. John the Baptist, obviously challenges comparison with the work of the great Italians of the cinque-cento. Let us suppose for a moment that it could be moved to the Umbrian Room, and that the slight chilliness of the surface were tempered with a glass.

I think we should see at once that Luca Signorelli is practically the only master who would not look tame in the presence of so much vehemence, and petty in the presence of such monumental grandeur. The gallery in which it is at present shown is really too small for it, and even the finest of Sir Hugh Lane's other pictures are dwarfed by its largeness of spacing, its austere yet powerful colouration.

Invaluable as this picture would be to the many students of decorative painting in this country, the lessons that painters of easel pictures might learn from some other masters here are no less precious. We have assimilated and perhaps improved upon the realism which once made Courbet's name a by-word. But as a nation we have much still to learn from Manet and Claude Monet. Manet's famous *Concert* in the Gardens of the Tuileries, although time has perhaps somewhat dimmed its first brightness, retains its singular force; while his portrait of Eva Gonzales, in its freshness as in its vivid sense of decorative pattern, makes many another well known portrait at Trafalgar Square look woolly, greasy, dead and dull. Mature impressionism is represented by Claude Monet's exquisite *Vètheuil*, a snow piece as vivid and delicate as such things can well be, and a little picture by Berthe Morisot, rather slight perhaps for such strong company.

But most valuable of all should be the example of Daumier and Degas. The Daumier *Don Quixote*, though not perhaps the finest of his studies of this his favourite subject, illustrates well enough the coming of firm design into modern painting. In virtue of their vivid patterns, this little study and the example of Degas, *La Plage*, arrest the eye and stimulate the attention more than any of the other pictures of moderate size. To this vividness of pattern Degas adds a delicacy of workmanship only less wonderful than the artistic economy with which it is used. A little more "finish" and all would have been lifeless; a little less and the thing would have been no more than a clever study. The small picture by Forain, as truly Rembrandt-like in its insight as in its tone, shows how the spirit of a great Old Master can be applied with success to a modern subject. Yet comparison with the Degas leaves a disquieting feeling that when the lesson of Daumier and Degas is well learned, and it is no easy lesson, we may never want to paint in Rembrandt's way again. Looking round, we shall notice that Ingres is represented inadequately, Delacroix and Géricault not at all. We badly need these links with the 18th century. But where we are to find them, unless, indeed, we get them from the Louvre, in exchange for some of our superfluous —. But I am on dangerous ground.

C. J. HOLMES.

SIR HUGH LANE'S PICTURES AT THE NATIONAL GALLERY.—At the suggestion of the National Art

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Collections Fund we have pleasure in publishing the following list of the paintings comprised in Sir Hugh Lane's bequest :—

Barye ; *Forest of Fontainebleau*—Bonvin ; *Still Life*—Boudin ; *Tourgeville*—J. Lewis Brown ; *The Man with a Dog*—Corot ; *Summer Morning* ; *Palace of the Popes, Avignon* ; *Peasant Woman*—Courbet ; *Self-Portrait* ; *In the Forest* ; *The Snow Storm* ; *A Pool*—Daubigny ; *Portrait of Daumier*—Daumier ; *Don Quixote and Sancho Panza*—Degas ; *La Plage*—Diaz ; *Love's Offspring*—Fantin-Latour ; *Still Life*—Forain ; *The Law Courts*—Fromentin ; *A Slave*—Gerome ; *Portrait of a Naval Officer*—Ingres ; *Duc d'Orleans*—Jongkind ; *Skating*—Madrazo ; *Portrait*—Mancini ; *La Douane* ; *Marquis del Grillo* ; *Aurelia* ; *En Voyage*—Manet ; *Middle. Éva Gonzales* ; *Concert aux Tuileries*—Maris ; *The Bird Cage*—Monet ; *l'Étœuil : Sunshine and Snow*—Monticelli ; *Hay-field*—Berthe Morisot ; *Jour d'Été*—Pissaro ; *Printemps, Louveciennes*—Puvis de Chavannes ; *Beheading of S. John Baptist* ; *Toilet*—Renoir ; *Les Parapluies*—Rousseau ; *Moonlight*—A. Stevens ; *The Present*—Vuillard ; *The Mantelpiece*.

However variable in quality these paintings may appear at first glance, no genuine student of art and its history throughout the ages can help recognizing the importance of these paintings as representing certain phases of modern continental art. ED.

LONDON ARCHITECTURE IN 1916.—In reviewing the buildings of the City and the West End which have been completed during the last year, it must be borne in mind that the contracts for these works were entered upon before war was declared, and under normal conditions they would have been finished a year ago. The hutments and offices now springing up on every open space near the centre of London are products of the war. The same remark applies to the Government Housing scheme at Well Hall, Eltham, but in this case the buildings are permanent.

The present stoppage of construction is in marked contrast to the period of the Napoleonic Wars—from the Revolution to Waterloo—when important developments in the arrangement of many London estates took place and fortunes were made and lost in building speculation. It is interesting to see the pendulum of taste inclining to a simpler and more severe type of design. The magnificent Australia House on the Aldwych site is representative of the newer architectural school. The motif for the external treatment of this immense building has been found in the works of the French architects of the reign of Louis XVI, Neufforge, Gabriel, and Antoine; but handled with a mind open to modern theories. There is a rusticated basement storey on which stands the order storey, consisting of coupled Doric columns with a mutular cornice; above this is a low attic and a French spherical roof. The architects, Messrs.

Marshall Mackenzie and Son, have imparted a grand scale to their design and have been at some pains to incorporate a fragment of Norman Shaw's building into the new frontage. There are two or three important buildings in this district which have been recently completed and occupied. At the corner of Kingsway and Aldwych is the imposing Canada House, a building of many storeys. This was designed by Messrs. Trehearne and Norman assisted by Mr. Tate. The architects have been moved by a public-spirited desire to shape their building to form a fine entrance block to Kingsway, and it is to be hoped that a corresponding treatment will be insisted upon in the future by the London County Council on the opposite corner; for it is in the direction of comprehensive and balancing designs for street architecture that the improved aspect of London lies. The new offices of the Public Trustee stand in Kingsway just north of Hammerstein's motley theatre. This building is of sober character, as befits its purpose, and ranks high among the recent productions of his Majesty's Office of Works. The detail is refined and the stonework superb, but the composition is elementary and on this account the building lacks a convincing quality. From Kingsway to Regent Street there is little to recall in the way of new buildings. Near Piccadilly Circus, in Glasshouse Street, is the Regent Palace Hotel resplendent in its white terra-cotta dress and making a showy contrast to the distinguished Ritz in Piccadilly. On the east side of Regent Street, Messrs. Robinson and Cleaver's premises have been extended, and near the junction with Oxford Circus a new and rather clumsy building is receiving finishing touches. It is to be regretted that the Crown Authorities have not exercised more control over the style of the buildings in this street, for Nash's once splendid uniformity is slowly changing into mediocrity.

Further west, in Berkeley Street a block of residential flats has been completed, recalling the type familiar in the Avenue Malakoff, Paris. Work is still proceeding on the new Board of Trade offices at Storey's Gate, thereby completing the design prepared by the late James Brydon and bringing nearer realization Sir Charles Barry's idea for the centralization of all the Government offices. This building is one of the most successful of its class, but has defects of detail and lack of scale, faults common to contemporary architecture.

In the heart of the City many changes are apparent. Lombard Street is being rebuilt in stone to replace the low stuccoed façades designed by Sir Robert Smirke. The new Phoenix building in this street is the most conspicuous addition, but from the standpoint of academic design the external treatment is too complex to please. There is a gap on the west side of Moorgate Street which

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will be filled in after the war, but for the present the comprehensive scheme arranged by Sir Robert Smirke in the late thirties appears sorely distressed. In Finsbury Pavement is the new Moorgate Hall, a nest of offices on the American model, but commanding respect by reason of its severity. The London Institution, now the school of Oriental studies, in Finsbury Circus has lately received scholarly additions from the hands of Professor Simpson, including a new wing in Finsbury Place, and now enters on a new career of usefulness. Professor Simpson has introduced colour decoration with consummate skill into the old portion of the building. This innovation is seen at its best in the decorative treatment of the library and proves how appropriate colouring enhances the appearance of a public room. In addition to this work Professor Simpson has recently completed extensive additions to the London University in Gower Street, in sympathy with William Wilkins' original design.

Another noteworthy addition to London architecture is the new printing works for W. H. Smith and Son in Stamford Street, now temporarily used as a hospital for wounded soldiers. The architect, Mr. C. Stanley Peach, has reverted to Egyptian models for his elevational treatment, and has evolved the building thoroughly expressive of its purpose. The new establishment of King's College for Women at Campden Hill shows a predilection for Georgian taste. This building is the latest development of a work begun nearly eight years ago for the University of London. The architects, Messrs. Adams and Holden, have incorporated into their design all the attributes and simple charm of distinguishing 18th century building, and at the same time have taken into account the varied needs of the modern problem.

It is interesting to note that one new theatre, the St. Martin's, has been opened during the year. This is the small house in Titchfield Street within a stone's throw of Charing Cross Road. The general aspect of the façade is dignified, but the treatment of the detail is in some respects elementary; for example, it is anomalous to place a Doric entablature above an Ionic colonnade. There are numerous other small buildings in the City and West End erected during the year, including one or two cinemas which cannot be catalogued in this review.

The new villages must be mentioned. The collection of cottages at Well Hall, near Eltham, is the work of His Majesty's Office of Works and is intended for the munition workers employed at Woolwich Arsenal. From a picturesque standpoint the cottages are among the best achievements of modern domestic building. The general aspect of the place is that of the 17th century Kentish village. Old trees have been

preserved and lawns and open spaces effectively foil the groupings. The salient points of interest are, Rose Way, Sandby Green, Lovelace Green and Well Hall Road, and afford delightful glimpses of domesticity in this essentially modern village. There is one slight blemish in the character of the terraces as well as in the isolated groups. This is the monotonous repetition of the gable. Much of the old work in the home counties was treated in simpler fashion and it is a pity that the talented architects who have designed the new buildings did not refer more closely to traditional models. It would have been preferable to have varied the gabled blocks with others of simpler composition, interposing one or two motifs akin to late 18th century types with gambrel or hipped roofs covered with tiles. The law of foil and contrast could have been observed in a more dignified manner without loss of picturesque effect. It seems strange that this ambitious housing project does not include one or two small shops, for such a village ought to be self-supporting: as it is, the inhabitants have to make a journey of some distance to buy ordinary commodities.

From Eltham we must return to the Thames Embankment, where a new village of a different type is springing into being. Owing to lack of accommodation in the commandeered clubs several Government departments have been forced to seek quarters on the lawns facing the river. To meet the pressure the architects have responded with simple and dignified office buildings largely constructed of timber. There is nothing exciting about these weather-boarded structures except the homely windows and modest roofs. Directly the war is over they will be demolished, but their character offers many suggestions principally in the direction of cheap construction which can be extended to labourers' cottages when the rejuvenation of agriculture comes to be recognised as an asset of national importance.

A. E. RICHARDSON.

THE LATE EMILE BERTAUX.—Probably the war may be held responsible, at least indirectly, for the notable loss which art history has sustained in the death of Emile Bertaux. His writings on South Italian art, and particularly on Romanesque sculpture and architecture, both in his monumental book "*L'Art dans l'Italie Méridionale*" and in the chapters which he wrote for M. André Michel's "*Histoire de l'Art*", must have made him known to all who are interested in these special subjects; and the custody of the Musée Jacquemart-André, which was entrusted to him by the Institut de France on its constitution shortly before the war, brought him into immediate contact with a wider circle of lovers of art, who profited by his unfailing courtesy and consideration in making accessible, even at the most

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inconvenient moments, the treasures of which he was in charge.

Emile Bertaux was born in 1869, and finished his education at the Ecole Normale Supérieure, and at the French School of Archaeology at Rome under Mgr. Duchesne. His earlier interests were almost exclusively occupied by Italian art, but afterwards, on his appointment as lecturer in the History of Modern Art at the Sorbonne, he turned his attention to Spain and contributed much valuable material on this subject as well to the "Histoire de l'Art". Just before the war he was appointed editor in chief of the "Gazette des Beaux-Arts". His most recent work was a brief catalogue of the collection left by Mme. André, the arrangement of which he had undertaken in addition to his many other labours; an earlier volume on Donatello, vivid and stimulating, has an importance quite out of proportion to its size.

At the outbreak of the war he served as an interpreter with the army of Nancy and obtained the rank of Captain; he was then transferred to the air service, for which he did most valuable work. But a severe attack of pneumonia put an end to his activities, and though he seemed to be on the way of recovery, he died during the night of January 7th in a sudden relapse.

Emile Bertaux was a representative—and there is perhaps no higher praise—of the finest type of

French scholarship; one of those on whom, as M. André Michel wrote in an eloquent obituary notice in the "Journal des Débats", France was counting for the business of reconstruction in the days to come. His work can never lose its value, but the premature close of his career means a deprivation for all students of art, and a sense of profound loss for those who had the privilege of knowing him.

E.M.

THE LATE MR. HERBERT BATSFORD.—We record with regret the death of Mr. Herbert Batsford, head of the well-known architectural publishing house in High Holborn, B. T. Batsford, Ltd., a firm which has flourished for some two hundred years. We have published reviews of many of this firm's architectural books, and generally in terms of high praise. Mr. Batsford was a publisher who helped and advised his authors, so that both he and they gained credit and reputation by the admirable way in which he presented their work to public notice. Batsford's firm is in itself a high tribute to the excellent work in the history of architecture done in this country, and we have every reason to hope that Mr. Herbert Batsford's excellent work will be continued by the surviving members.

CORRIGENDA.—Page 19, PLATE [C] for (Galleria Carrara, Bergamo) read (Mr. James Mann); [D] for (James Mann Collection) read (Galleria Carrara, Bergamo).

AUCTIONS

OWING to the death of Mr. C. W. Dowdeswell the valuable art library and the remaining stock of pictures belonging to the well-known firm of Dowdeswell and Dowdeswell's, Ltd., will be sold by Messrs. Christie on February 6-9. Among the pictures will be found several interesting acquisitions by this firm during the past few years, including the *Christ at the Column* ascribed to

Pollaiuolo from the Robert Browning collection, the *Portrait of a Girl* by Titian from the J. E. Taylor collection, a portrait by Lorenzo Lotto and paintings by Nicolas Poussin. Among modern works will be important works by Augustus John, Byam Shaw, Miss Fortescue-Briekdale, and other modern artists. The collection of engravings and works in black and white will be dispersed at a subsequent sale.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CAMBRIDGE, UNIVERSITY PRESS.

BROWNE (G. F.). *The Ancient Cross Shafts at Bewcastle and Ruthwell*; enlarged from the Rede lecture delivered before the University of Cambridge on 20 May, 1916; x+92 pp., with 3 photogravures and 23 illust.; 7s. 6d.

COULTAS AND VOLANS, York.

GRABHAM (Oxley). *Yorkshire Potteries, Pots and Potters*; 116 pp.; 5s.

HEINEMANN, 21 Bedford Street, W.C.

PENNELL (Joseph). *Pictures of the Wonder of Work*; reproductions of a series of drawings, etchings, lithographs, made by him about the world, 1881-1916, with impressions and notes; 15 pp., 52 illust.; 7s. 6d.

PALMER AND HAYWARD, Bloomsbury Street, W.C.

RICHMOND (William Blake). *The Silver Chain*; a satire on convention; 435 pp.; 6s.

PERIODICALS.—*Art in America*, v, 1—*American Art News* (weekly)—*Architect* (weekly)—*Boletín de la Sociedad Española de Excursiones*, xxiv, 4—*Boston, Museum of Fine Arts, Bulletin*, xiv, 89—*Bulletin of the Alliance Française* (fortnightly)—*Country Life* (weekly)—*Felix Ravenna*, 23—*Fine Art Trade Journal* (monthly)—*Gazette des Beaux-Arts*, Dec. 1916 (2^e Semestre, 1914)—*Illustrated London News* (weekly)—*Journal of the Imperial Arts League*, 27—*The Kokka*, 318—*Les Arts*, 156—*Minneapolis, Institute of Arts, Bulletin*, v, 8—*New York, Metropolitan Museum, Bulletin*, xi, 12—*Onze Kunst*, xvi, 1—*Print Collectors Quarterly*, vi, 4—*Quarterly Notebook*, 1, 4—*Quarterly Review*, 450.

PAMPHLETS, ETC.—*Öffentliche Kunstsammlung in Basel*, LXVII—LXVIII Jahres-Bericht: Neue Folge, xi, 1915, xii, 1916—*De Afbeeldsels van de Graven en Gravinne van Holland te Haarlem*, door Gustaaf van Kalcken.

TRADE CATALOGUES, ETC.—*Norstedt and Sön, Stockholm*; *Nyheter*, No. 12.



JOHN RICHARDSON, 1840. OIL ON CANVAS.

A PORTRAIT BY TITIAN BY SIR SIDNEY COLVIN

THE LORD NORTHWICK who collected the fine and varied series of Old Masters, many of which still remain in the gallery at Northwick Park, although he kept his marked sale catalogues, did not keep any systematic record of his purchases. Hence, like most of the contents of the gallery, the portrait of an aged Venetian nobleman, which has always borne the name of Titian, has, at present, no known history before it appeared in that collection. Until lately its surface was so much obscured by dirt and the darkening of the varnish that, in spite of the presence of some obviously fine passages of painting fully resembling the late manner of the master, caution seemed to require that it should be classed rather as a school picture of good quality than as an assured example of his own work.

A careful and successful removal of the disfigurements I have mentioned has, however, brought out so much in the character and workmanship

that is entirely in accordance with Titian's late manner, say about 1565, that I think most students of Venetian art will agree with me that the claim of the picture to rank as a genuine example must henceforth be admitted. The signs of age and weakness in the setting and expression of the eyes are rendered with the utmost subtlety and tenderness and in perfect harmony with the character of the mouth, partially hidden by its drooping moustache. The gloss and softness of the long beard in its relation to the short, stiff fur of the pelisse are handled with a mastery which is even surpassed in the treatment of the sleeves, of the hands, beautifully modelled and expressive in their senile weakness, and of the white handkerchief held in the left hand, which, if taken by itself, would at once be declared to bespeak the true Titianic touch. The handkerchief strikes a note of its own in the rich general harmony of old gold and brown which is characteristic of much of the master's later and latest work.

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—III BY GIACOMO DE NICOLA

THREE "CRETE" BY DONATELLO

THE three bas-reliefs described and illustrated here were found by me in the store-room of the Museum more than a year ago. Since then the pleasure of the discovery has had plenty of time to be confirmed by a calm and attentive examination, so that if I now repeat the attribution to Donatello, I can do so with all the greater safety. The bas-reliefs represent *The Crowning with Thorns* [PLATE I, A], measuring 41, 5 × 79 cm.; *Christ before Pilate*, 47 × 78 cm. [B]; and *The Way to Calvary*, 86 × 62 cm. [PLATE II]; they are modelled in chalk mixed with glue and the flue of cloth, and fastened with nails to a wooden foundation;¹ they are covered with a yellowish tempera not equally well pre-

served all over, which served as a preparation for the gilding, traces of which remain, especially in *The Way to Calvary*. They show obvious deterioration caused by the fragility of the material and the little care with which they were formerly kept; part of *The Way to Calvary* is lost, part of *The Crowning with Thorns* is in pieces, almost all the edges have become irregular, and the relief has decayed in many places and in part has disappeared.

What surprise us in these bas-reliefs are the originality of the compositions, the human reality of the figures, and the dramatic spirit of the action. The crowning with thorns takes place in the courtyard of a palace. In the midst is the lonely and self-centred figure of Christ, calm and resigned. A space is left between him and the mockers which seems to make an aureole about him, indicating his repulsion to the contact of the vulgar, or an instinctive fear in the torturers of approaching him. These, indeed, in strong contrast with the nobility of the Christ, are furiously contorted, relapse into the most trivial gestures (the most brutal of all is the gesture of the one to the right on the first plane), but almost all shrink back. All have their eyes and gesture directed to Christ, even when they are turned away from him, like the young man who hastily slips through the door on the left, and even the symbolic figure of the nude man (*Grief* (?)), seated in a corner. But in what different states of mind they regard him! Three old men, apart, on the left, press close together, lean against the wall, and look with pity, almost with fear of being surprised in their sympathy. Are they of the faithful? They are

¹ The models of the quattro and cinquecento were often composed of this material. In the Victoria and Albert Museum a relief, *The Trumpeters*, of Luca della Robbia's *Cantoria*, which if it is not Luca's own model is probably a piece from his workshop, is made in this manner; so are the model of a *River* by Michelangelo in the gallery of the Accademia in Florence; and the two models of a *River* by Tribolo in the Museo Nazionale, only that in these the chalk is faced with wax, in order to make it possible to obtain a bronze cast from it. There also exist documentary references to this material. Among the payments for the model of the statue of S. Matthew by Ghiberti for Orsammichele is one "A Biagio cimatore per libbre 50 di cimatura per mescolare colla detta terra . . ." (A. Doren, *Italienische Forschungen herausg. v. Kunst. Inst. in Florenz*, 1906, p. 33). In the inventory of the Guardaroba medicea of 1553 to 1568, published by Müntz (*Mémoires de l'Acad. des Inscrip. et Belles-Lettres*, 1895, p. 139) is entered: *Dei quadri di Battaglie di terra dorati di ½ rilievo*; and the same inventory mentions elsewhere "gessi", "stucchi" and "terracotte" as to be distinguished from "terre". Moreover, the use of such materials in models has been certified otherwise and is chronicled by Vasari (Vasari-Milanesi I, p. 153-4).

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certainly on the side of the martyr. In the balcony, on the other hand, is an unconcerned crowd, if we except one or two who cast their looks downwards as they lean indolently, or sit astride on the balustrade. More curiosity is apparent in the groups at the windows; one figure stretches his head above another's in front of him to get a better view, and a woman leans out bodily with her hands on the sill. One single object unites the varying multitude swayed by various passions. Thus, the number of the persons, instead of scattering the force of the action, strengthens and concentrates it.

The atmosphere in the *Christ before Pilate* is different. We are in the hall of the tribunal dominated by a statue of Neptune. Christ is being led away by the soldiers. In the procession which is descending, one figure, turned to Christ, raises his arms as if to proclaim his innocence or his divinity; two others exchange words under their breath; a soldier at the bottom of the stairs makes a solemn gesture with his arm, perhaps to give orders. Spectators crowd together behind a balustrade, curious and indolent. Three old men, near a distant wall, follow with their eyes. Another, upright against a pilaster, turns energetically, in a pose that might be either of scorn or compassion; but on the opposite pilaster two persons apart, sorrowful, in conversation, seem to bring us back to the tone proper to the action. Pilate, intent on washing his hands, turns suddenly to the supplications of two women (the Maries?) who have fallen on their knees at the steps of the throne imploring pity.

The action on *The Way to Calvary* is also represented instantaneously. Christ has fallen exhausted on his knees, and leans against the beam of the cross; the soldiers promptly assist him and raise the cross. The Maries, who have followed, have observed the fall; one, the nearest, moves to his help, and the other wrings her hands in deep distress. The same incident has attracted the interest of the group of persons who had taken their position on the top of a wall against the rock to see the procession pass. Meanwhile the procession continues to ascend, appearing and reappearing in the windings of the mount.

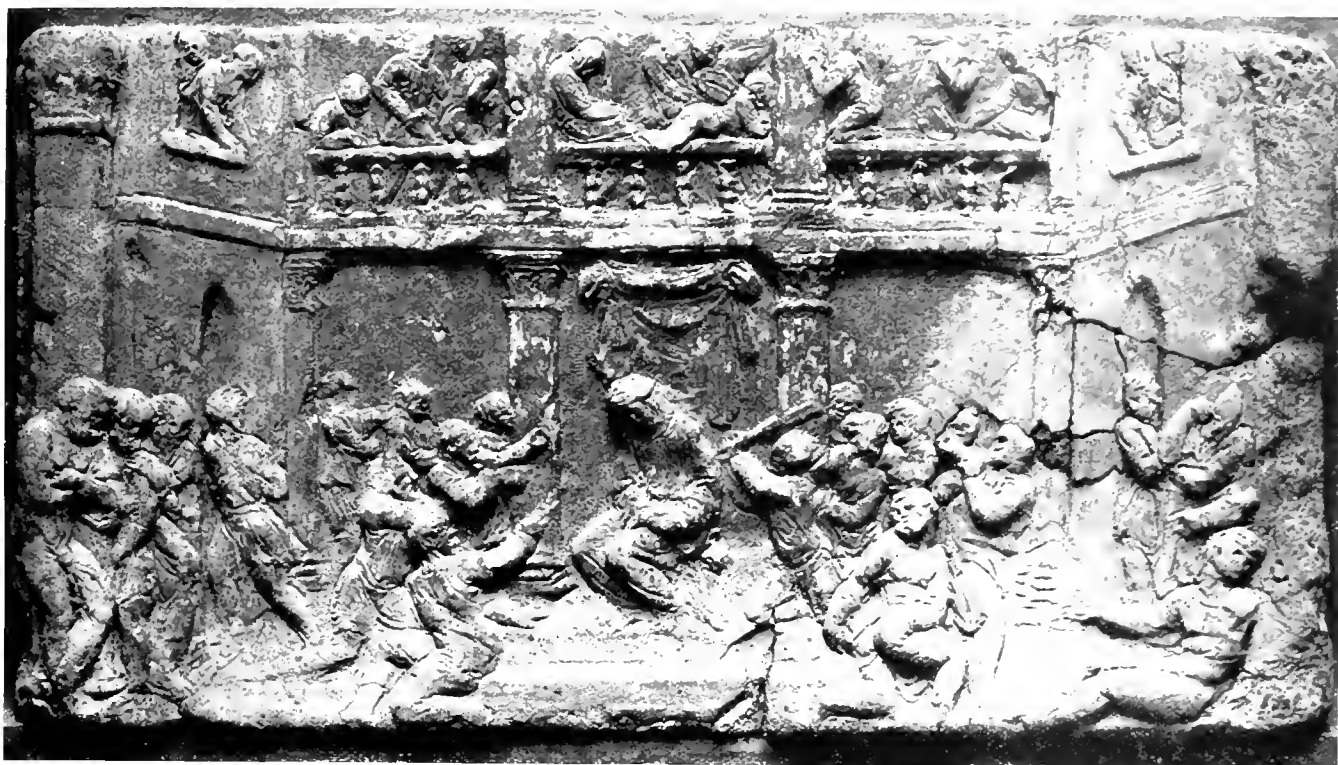
As may be seen, the three familiar scenes are almost unrecognizable. There is no longer a trace in these of the schemes, nor indeed of the manners of the thousand-years tradition. Benozzo Gozzoli and Domenico Ghirlandaio might fill the biblical and evangelical subjects with a crowd of spectators, but they did so in order to render their compositions richer and more varied, and to satisfy the ambition of their clients and illustrious or rich contemporaries who insisted on the inclusion of their portraits; that is to say those artists' intention was illustrative and narrative. In these bas-reliefs, on the contrary, the crowd is not exterior to the

main action, only a very small part of it could be dispensed with, because it takes its own part in the scenes of the drama, and is almost as necessary to it as are the protagonists. In short, we have here no longer the old story paraphrased, unfolded before us, but a new drama created, from but few data indeed, but by the artist's profound knowledge of man both internally and externally, and in absolute forgetfulness of preceding art. To such independence, and to such a height of conception Donatello alone attained in Italian plastic art of the quattrocento. From the bas-relief of the font at Siena to those of the pulpits of San Lorenzo, there is a continual development in these directions, and parallel to this is the advance of the technical skill in the treatment of the relief, where there is a continuous advance in the rendering of perspective, until the perspective, which had reached the highest possibilities at Padua, becomes in San Lorenzo plastic as well as pictorial and detaches its planes from the back-grounds. Examined from this point of view our three "terre" should certainly be placed a little prior to the Paduan bas-relief.

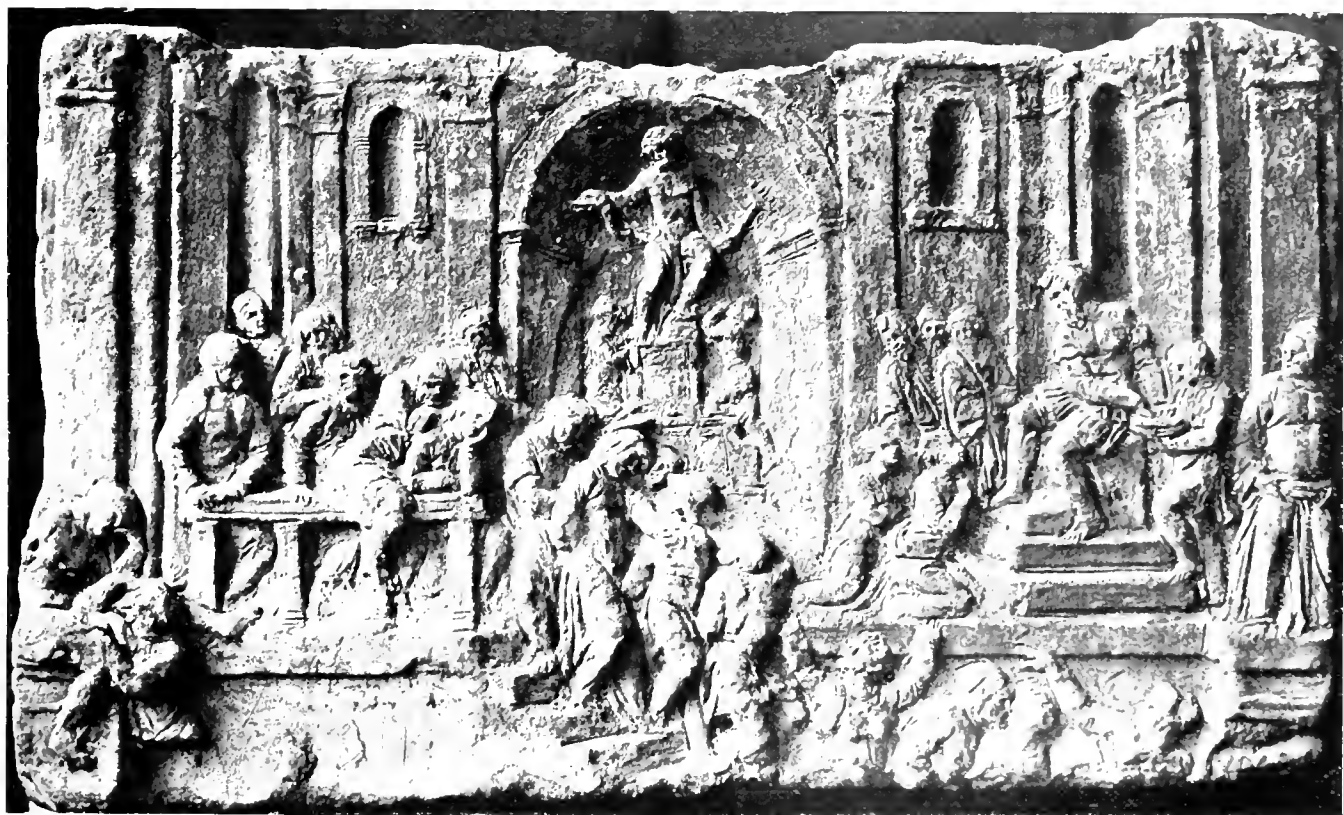
But it is necessary that these first findings should harmonize with several others, to convince us of the attribution to Donatello. Donatello never repeats others² and never repeats himself. Certain of his ideas, however, certain modes, certain types, certain attitudes, must necessarily pass and repass through his spirit and his work. Let us see, for example, how he understands architecture in relief. He evidently prefers a back-ground, for the most part a rich one, with a central perspective; as in *The Resurrection of Drusiana* in the sacristy of San Lorenzo, in the Forzori altar³ and in the stucco of the *Madonna with the Angels and two Saints* of the Victoria and Albert Museum, in *Christ before Herod* and in *Christ before Pilate* in the pulpit of San Lorenzo, in the reliefs of the altar at Padua and in other works. His architecture is Brunelleschian, with great arches which awaken Roman memories, with pilasters, and niches, with members brought closely together. The edifices never form a mere back-ground, but are used by the figures who lean against their walls and pilasters, who show themselves on their balconies, and go in and out

² The tondi of the court of the Palazzo Riccardi, faithful enlargements of gems partly in the collection of Lorenzo the Magnificent, are rather from the workshop of Donatello, than by his hand, and if he received the order for them, as is possible, he did no more than entrust to his assistants a commission precisely defined by his client.

³ If this relief does not show us a central perspective at the present time, it is because at least two scenes are wanting on the right of *The Crucifixion*. In fact, the cornice on the right has no turning and the pilaster of which but a third is modelled does not correspond with the one on the left. Leaving out of consideration the frieze at the base, it might be supposed that it is one scene only that is wanting, for example *The Deposition*. But the frieze, from the manner of its cornice and constitution, did not admit of being repeated in half, but only in its entirety. Therefore the scenes wanting are two in number.



(A) THE CROWNING WITH THORNS



(B) CHRIST BEFORE PILATE



(C) THE WAY OF THE CROSS

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of their doors; a figure erect against a pilaster is especially frequent.

It is precisely all this that we find in our reliefs. In these the architecture has a simplicity in itself and in its decoration, not frequent in Donatello, as I have pointed out, but to be found in some of his stuccos, such as the *Madonna* of the Victoria and Albert Museum already mentioned, and *The Resurrection of Drusiana* in the sacristy of San Lorenzo. Moreover a certain enrichment in the architectural decoration might have been added by chiselling, if the reliefs were intended, as I think that they were, to be translated into bronze. In the two surroundings of *The Crowning with Thorns* and *The Christ before Pilate* two different forms of balusters are used, "balustre a rocchetto" and balusters with simple parallelepipeds. This latter form is the ordinary one in Donatello (the Forzori relief, *The Martyrdom of S. John*, *The Resurrection of Drusiana* in San Lorenzo, *The Miracle of S. Anthony* at Padua, etc.); but he also employs the first in the base of the *Marzocco* and at the angles of the triangular base of the *Judith*. We shall not find any less concordance with other works by Donatello if we pass from the analysis of the *ensemble* and of the architecture to that of the figures, whether taken separately or in groups. The idle or curious spectators who look from above at the Christ mocked, and appear again in the following scene, are of the same temperament, expressed in the same attitudes, as are those who assist from the balustrade at *The Miracle of S. Anthony healing the youth's foot*, or, better still, those in the scenes of *Christ before Herod* and *Christ before Pilate*, in San Lorenzo.

In the *Pilate washing his hands*, among a crowd whose attention is concentrated on that action, are two persons almost isolated who might seem to be added arbitrarily, but really perform the function of a comment on the act. Such also are the two in conversation and the bold looking man leaning against the pilasters at the edge of the scene. The nude lying at the right hand edge of *The Crowning with Thorns* is introduced in order to obtain the same effect. Now these adjuncts, these comments, constitute one of the notes of Donatellesque compositions, as may be seen at Padua and, above all, in the pulpits of San Lorenzo. The soldiers who precede Christ in the second scene, and those at the foot of the stair, are modelled at half length, regardless of the limits of the bas-relief. This method of exceeding the limits of the cornice is also particularly Donatellesque, and a more extended application of it is to be found in the tondi on the spandrels of the sacristy of San Lorenzo. In the same scene the group in conversation against the pilaster on the left and the two figures at the bottom of the stair, talking, recall the agitation and preoccupation of the saints on the bronze doors of the sacristy of San Lorenzo.

As for the correspondence of single figures, I con-

fine myself to noting that the man with his hands at his belt, erect against the pilaster on the right of Pilate, is no other than the characteristic figure presented full face instead of three-quarter face, to be seen at Padua in *The Miracle of S. Anthony*; that the figure of Christ in the *Crowning with Thorns* is disposed in the lower half as is the figure of the Virgin in *The Assumption* in the monument of Sant'Angelo a Nilo at Naples; and that the seated figure with the head bent, and the streaming hair, seated on the balcony in *The Crowning with Thorns*, reappears in several of the stories of the pulpits. And Donatellesque again is the structure of the body, not tall, with short neck, and large skull. On one particular I need to insist—because doubt will arise in certain superficial observers—that is to say, on the frequent turning of the figure on its axis, as we see, for example, in the Christ under the cross, in the Pilate, in the mockers of Christ.

This opposition in the movement becomes, as we may say, a canon of Bertoldo's art from which it was derived, spiritualized, and rendered gigantic, by Michelangelo. Almost all his statues, even when the subject least requires it, present a plasticity thus re-enforced, and the *Orpheus* of the Bargello might represent the type. But such a characteristic of Bertoldo is only the absurd application of a tendency of Donatello's. Let us observe the doors of San Lorenzo where we find all the varieties of motion of a single person, and the frenzied dancing of the putti of Prato and of the *Cantoria* of the Duomo. Therefore to the Pilate of our bas-relief corresponds well the Christ of *The Delivery of the Keys to Peter* in the Victoria and Albert Museum, and the mockers of Christ correspond well also with the figure seated with its back turned, on the first plane in *The Dance of Salome* at Lille. To exclude Bertoldo, moreover, as author of the three "crete", the striking originality of the compositions would alone be sufficient. For Bertoldo was incapable of creating things of such power; in *The Crucifixion* of the Bargello he clings to the traditional schemes; in *The Triumph of Bacchus*, as elsewhere, he draws his inspiration from antique art; and in the *Battle Scene* copies a Roman sarcophagus of the Campo Santo in Pisa. In excluding Bertoldo, are excluded the other disciples of Donatello, all less great and less near the master than he.⁴

⁴ There are close enough relations between our reliefs, the bronze *Flagellation* in the gallery of Perugia and the so-called *Discordia* in the Victoria and Albert Museum, although I have doubted for some time whether we could attribute these to one and the same artist. But *The Flagellation*, and, above all, the *Discordia*, recall much more the art of Antonio Pollaiuolo. This name I cannot apply also to the bronze *Pietà* in the church of the Carmine at Venice which is always grouped with the two other bas-reliefs. The bronze of the Carmine is for me by Giacomo Cozzarelli, that is to say by the maker of the terra cotta in the sacristy of the church of the Osservanza near Siena. As to the bronze of the Carmine, therefore, I incline to the opinion of Schubring, who thought of Francesco di Giorgio Martini (*Die Plastik Sienas im Quattrocento*, 1907, p. 186).

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For whom and when did Donatello draught these marvellous scenes? The certainty of the provenance of the three bas-reliefs has contributed more than anything else to give a satisfactory answer to this question. They come without doubt from the Opera of Santa Maria del Fiore, which consigned to the gallery of the Uffizi on the 20th of January, 1823, after a proposal made some months before by the director of that gallery⁵, among several sculptures by Luca, Donatello, Michelangelo, Benedetto da Rovezzano, etc., "3 basso rilievi modellati in terra con Storie della Passione di Nostro Signore".⁶ This summary description is sufficient for identification, because it cannot apply to any other bas-reliefs which have passed from the Uffizi or from elsewhere into the Museo Nazionale. In proof of this the reliefs are not named in the inventories of the gallery anterior to 1823⁷. The Opera of the Duomo did not and does not possess works of art which were not made for the Duomo and the Baptistery. Among those formerly possessed by it the sole exceptions were the fragments of the decoration of the tomb of S. Giovanni Gualberto by Benedetto da Rovezzano, now in the Museo Nazionale, which the Opera acquired in order to have marbles carved from them, when the monument was left incompleated and discarded⁸. Among those works of art which the Opera reunites in its own Museum the sole exception is the marble by Agostino di Duccio, an obvious exception, since the marble is deposited there by the Accademia di Belle Arti.

The origin of the three Donatellos, then, must be sought in one of the numerous commissions which the sculptor received from the Opera. Now we know that Donatello had charge of the bronze doors for the new sacristies of the Duomo. The documents, published many times, state the following facts: on the 14th of February 1437 was authorized the allocation to Donatello of one of the two bronze doors of the new sacristies of the Duomo⁹; on the 21st of the same month the authorization of the allocation is extended to both the doors for the price of 1900 florins¹⁰; on the 28th Niccolò Biliotti, and Risalito Risaliti are named inspectors of the doors to watch that the work proceed according to the model¹¹; on the 26th of April the sculptor Nanni di Miniato is permitted to go and help Donatello in the work of the doors¹²; on the 28th of February 1446, mention is

again made of the work, after this long interval¹³, but on the same day, a deliberation of the Operai of the Duomo, having recognized that the reasons were just, why Donatello could not execute the doors entrusted to him by the act of the 27th of March 1437, ordains that one of them be taken from him and be entrusted to Michelozzo, Luca della Robbia and Maso di Bartolomeo¹⁴. Of the other door, which the last document still leaves under commission to Donatello, there is no further mention. Neither Donatello nor the others executed it, while the first was finished by Luca alone in 1468, after more than twenty years' difficulties.

If Donatello did not execute the doors of the sacristies, what preparatory work he must still have done for them during the nine years in which his charge lasted! I suppose that the bas-reliefs now rediscovered represent the experiments, the draughts of what Donatello proposed to do on one of the doors of the Duomo. The subjects, the dimensions and the form of the three bas-reliefs are well adapted to such a scope. If we imagine that the two-fold door had five panels of about 50 × 80 cm., placed one over the other in each fold four and the central one of about 90 × 64 cm.¹⁵, and that the panels were about 20 cm. apart, we should have the door about 4.10 m. high, and a little more than 2 m. wide; that is to say of the approximate dimensions of the existing door by Luca della Robbia. To *The Way to Calvary* in the middle of one fold would correspond in the middle of the other *The Crucifixion*. Thus the scenes would follow each other, as in the three doors of the Baptistery, from left to right. *The Crowning with Thorns*, *Christ before Pilate*, and *The Way to Calvary* might have been the third, fourth and fifth scenes, preceded and followed by the other last acts of the life of Christ, such as *The Betrayal*, *The Flagellation*, *The Descent from the Cross*, *The Deposition*, etc. The eschatology thus figured on one of the doors might find its narrative complement on the other.

The provenance of the three bas-reliefs justifies the hypothesis of their relation with the doors of the sacristies of the Duomo. The style strengthens the hypothesis, since, as we have seen above, it accords with the stuccos of San Lorenzo, with the Forzori relief and with other works very near to the Paduan period, that is to say, with works of the time when these doors must have been executed (1437-1446).

While Donatello was thinking of the doors of the Duomo, Lorenzo Ghiberti was contemplating his second doors of the Baptistery. If Donatello

⁵ Archivio dell'Opera del Duomo, Negozi della Deputazione Secolare, III (1822-4), filza 21.

⁶ Archivio degli Uffizi, Filza XLVII, inserto 7.

⁷ Hence the number of the inventory, 1048, inscribed in red on *The Way to Calvary*, and the following number, on *The Christ before Pilate* are the numbers of some inventory of the Opera of the Duomo, which I hope some day to be able to trace.

⁸ *Rivista d'Arte*, 1906, p. 158-9.

⁹ Semper (II.), *Donatello*, Wien, 1875, Regesten n° 80.

¹⁰ Idem, *ivi*, n° 81.

¹¹ Idem, *ivi*, n° 82.

¹² Idem, *ivi*, n° 83.

¹³ Poggi (G.), *Il Duomo di Firenze*, Berlin, 1909, n° 1317.

¹⁴ Marquand (A.), *Luca della Robbia*, Princeton, 1914, p. 196-7.

¹⁵ These are, as we have seen, the approximate measurements of our three reliefs.

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had brought his work, his rapid draught, to its conclusion, the realism, the tragedy, the creative power of his compositions could not have proved more violently antagonistic to the refinement, the elegance and the harmony of the doors of the

Paradise. Only a short time before, however, he had had an opportunity of opposing his revolutionary art to the trend of fashion, when he executed for the same Duomo his *Cantoria* in rivalry with the other *Cantoria* by Luca.

AN EPISODE IN ROMNEY'S SOJOURN AT VENICE BY MARIO BRUNETTI

WHEN Romney's fame in his own country was thoroughly established, he determined, before taking up his residence definitely at his new studio in Cavendish Square¹, to refresh his memory at the three great sources of Italian art, Raphael, Correggio and above all Titian; whence the Italian element in his own art derives. It was for this purpose that we find Romney in Venice in 1775, the date of the document which I publish here. This document is a petition, addressed to the Inquisitori di Stato², by the British Consul, John Udny (or Udney)³, like his predecessor Joseph Smith, a great amateur of the arts, and moreover a very acute and successful dealer. Udny's object was, as we shall see, to obtain for Romney permission to copy Titian's *S. John the Baptist*, then in the church of S. Maria Maggiore and now in the Venice Academy. Romney had already been studying and had begun to copy Titian's *Pesaro Madonna* in the church of the Frari, but the light there was so bad and inadequate that he had been obliged to give up the attempt, and turn his attention to the *S. John*. He had obtained permission for copying from the abess and chaplain of the Frari, and supposing that their licence was sufficient, had caused a scaffolding and a curtain to be erected so as to avoid giving "any occasion for scandal during sermon-time", but on going to his work one morning he found that his scaffolding had been removed. Romney would by no means submit to this rebuff, and had recourse to his consul, who reported to the Inquisitori that his famous fellow-countryman had travelled to Venice

for the express purpose of studying and copying Titian's pictures and that the object of his journey was completely thwarted by the recent interference. He also referred the Inquisitori to Sig. Zanetti, the Public Inspector of Pictures, as to Romney's honourable character. The petition was however rejected, though Zanetti was commissioned to explain as politely as possible to Udny the reasons why the erection of scaffolding for the copying of pictures could not be permitted.

We can easily imagine now what those reasons were. Not long before, the officials of the Venetian Republic had begun to turn their attention to the protection of its artistic patrimony both on the islands and the mainland, because it was seriously threatened by actual robbers, astute collectors, and bad restorers. They thus exercised a reasonable precaution against accidental damages, thefts, or skilful substitutions even on the part of the future portraitist of Lady Hamilton's fascinations. But though the prohibition of the Inquisitori di Stato prevented Romney from carrying back to his own country a material souvenir of Titian's works, it did not prevent his bearing with him in his mind that reflexion of Titian's dazzling genius, which is not invisible in Romney's later works.

The following is a transcription of the document:

"Eccellenze,

necessitato di ricorrere al Supremo Tribunale delle E.E.V.V., trovasi il Console della Gran Bretagna Giovanni Udny.

Ottenuto il permesso per il signor Romney, pittore inglese, di poter studiare e copiare una delle palle di Titiano nella Chiesa de' Frari, non ha potuto ciò essequire, se non in parte, perché non era sufficiente, né buono il lume della chiesa.

Si rivolse a copiare il quadro, pure di Titiano, nella Chiesa di Santa Maria Maggiore; fu dimandata e ne ottenne la licenza dalla Madre Abbadessa e dal Cappellano, supponendo detto Console che ciò bastasse, né fu da essi informato il contrario.

Quindi si formò una armatura necessaria, e si fece tirare una coltrina per evitare fino all'apparenza di scandalo in tempo dello predica.

Ma, mentre il pittore si accingeva al lavoro, trovò detta armatura disfatta, né ha potuto intraprenderlo.

Niun documento era per apportare esso certamente al quadro originale, essendo venuto espressamente a Venezia per studiare sopra queste opere di tanto famoso Maestro, e desiderando solo trarne una minore e semplice copia.

Al Supremo Tribunale delle V.V.E.E. ricorre dunque detto Console, per ottenere dalla generosità dell'E.E.V.V. il permesso a detto pittore di poter copiare il quadro di Titiano in Santa Maria Maggiore; del cui onesto carattere potrà testificare il signor Zanetti bibliotecario.

¹ DAYOT (ARMAND). *La peinture anglaise de ses origines à nos jours*. Paris. Laveur, 1908, p. 58.

² Archivio di Stato di Venezia. *Inquisitori di Stato*, B., 909 (Miscellanea).

³ In the *Esposizione istorica dello spoglio che di tempo in tempo si fece di Pitture in Venezia* (Museo Correr di Venezia, Cod. N. 3006-9) is the following short sketch of Mr. Udny: "L'altro Console d'Inghilterra Mr. Udny, cosa non acquistò costui di superbe pitture in Venezia; egli che n'era intendentissimo e sommamente avido? A differenza de' Diplomatici, come Console egli aveva tutta la facilità d'introdursi nelle case patrizie, e, in tempo del famoso "Ridotto", profittando dello sconcerto di alcuni giuocatori, e somministrando denaro, ebbe il comodo, e la fortuna, di avere alcuni pezzi di quadri de' più preziosi e d'instimabile valore. Basti il dire che le maggiori e più pregiate opere della Galleria Imperiale di Russia sono di autori della scuola veneziana, da lui vendutivi. Egli, con la sua astuzia e con la corruzione dell'oro, portò via la celebre palla di Tiziano (sostituitavi altra palla di nuovo fatta da Giuseppe Angeli) a S. Nicoletto de' Frari, che poscia comperò Pio VI per 12,000 scudi, laddove il primo costo non fu che di 300 zecchini.


An Episode in Romney's Sojourn at Venice

Ed il Console suddetto incomberà tutte le occasioni per dare nuovi ossequiosi attestati di sua venerazione alla Serenissima Repubblica.
(*A tergo*), 1775, 20 Aprile.

Il Signor Antonio Zanetti, inspettor pubblico de' quadri, faccia conoscer con buoni modi, la ragione al Console inglese Udny, per la quale non può permettersi di far armatura per copiar quadri.

A WOODCUT ILLUSTRATING THE RELICS OF THE HOLY ROMAN EMPIRE

BY CAMPBELL DODGSON

ERMAN representations of relics, dating from the fifteenth and early sixteenth centuries, are extant in considerable numbers, either in the form of books with woodcut illustrations or in that of single sheets on which numerous objects are shown in close proximity. Among the most remarkable of the *Heilthumsbücher* are those of Würzburg (1483), Vienna (1502), Wittenberg (1509, illustrated by Cranach), and Halle (1520, illustrated by Wolf Traut and Hans Cranach). The single sheets include representations of the relics at Aachen, Andechs, Augsburg, Trier, etc.

An undescribed specimen of this class, of considerable historical interest, has recently been given to the British Museum by Senhor G. de Vianna Kelsch [FIGURE, 1]. It is a fragment, measuring 387 × 204 mm., of a woodcut which must have been considerably larger; it is obviously incomplete on the left side, and has been cut down at top and bottom. The lines of the drapery and the lettering are clearly fifteenth century in character, but the impression seems to be considerably later, its watermark being two connected towers with the letters DO.¹ The woodcut is derived from the well-known collection of Baron Storck, of Milan, whose autograph with the date 1797 is on the back.

The contents of the sheet are the relics and vestments of the Holy Roman Empire, which are now in the imperial *Schatzkammer* in the Hofburg at Vienna. The robes and regalia which were used at the coronation of the emperor at Aachen, and certain other relics of a more definitely religious character which were associated with them, have a long and eventful history. The vestments attributed by tradition to Charlemagne are chiefly of Saracenic origin, and the inscriptions embroidered on them show that they were produced in Sicily during the reigns of the 12th century Norman kings, Roger II and William II. They appear to have been taken from Sicily to Germany by the Emperor Henry VI. The only objects in the treasure that are of older date are the lance of St. Maurice, which belonged to the imperial insignia at the time of the Ottos, if not earlier still, and the book of the Gospels on which the Emperor-elect took the oath before his coronation. Rudolph of Habsburg, elected King of the Romans in 1273, removed the treasure to Kyburg, but in 1308 it was at

¹Watermarks of similar type are given by Briquet (No 15920-15944) from documents ranging in date from 1550 to 1575.

Vienna before its conveyance to Aachen for the coronation of Henry VII. In 1313 the relics came into the possession of Duke Rudolph of Austria, who surrendered them to Louis the Bavarian. On his death they remained in the custody of the Margrave of Brandenburg, who delivered them to Charles IV. in 1350. That sovereign moved them to Prague, where they were deposited in the Cathedral of St. Vitus on the Hradschin. King Wenceslaus removed them for greater security to the Castle of Carlstein. King Sigismund took them, at the time of the Hussite insurrection, to Hungary. In 1424 they were conveyed to Nuremberg, where they were kept in the Frauenkirche, and exhibited on certain occasions from the gallery over the west door. Dürer made water-colour drawings of them when he was preparing to paint his pictures of Charlemagne and the Emperor Sigismund. Before Nuremberg was taken by the French in 1796, the regalia had been removed to Regensburg. When that city was threatened with invasion in 1800, they were removed to Passau, Linz, and ultimately to the palace of the last of the Holy Roman Emperors, Francis II, at Vienna.

The relics in the *Schatzkammer* are all figured in Quirin von Leitner's "*Die hervorragendsten Kunstwerke der Schatzkammer des österreichischen Kaiserhauses*" (Wien, 1870-73). Comparison with these reproductions shows that the details of our woodcut must not be taken too seriously as representations of the objects which they profess to exhibit. We can recognize, by the inscriptions or the obvious nature of the objects, the so-called dalmatic, alb and stole of Charlemagne, the imperial gloves, shoes and spurs, the jewelled *Reichskreuz*, and the relic of the true cross beside it; the crown, three orbs, and two sceptres; the arm of St. Anne, the tooth of St. John the Baptist, and a piece of stuff which may be a fragment either of the holy table-cloth, of the napkin with which Christ washed the Apostles' feet, or of the clothing of St. John the Baptist. But these are obviously mere conventional emblems of the objects that they purport to represent. The lance of St. Maurice, on the other hand, the largest and most important object in the woodcut, does bear a strong resemblance to the actual relic as it appears to-day, and the artist must have had access to the lance itself or an authentic drawing of it. The actual spear-head is perforated, and a nail of

A Woodcut Illustrating the Relics of the Holy Roman Empire

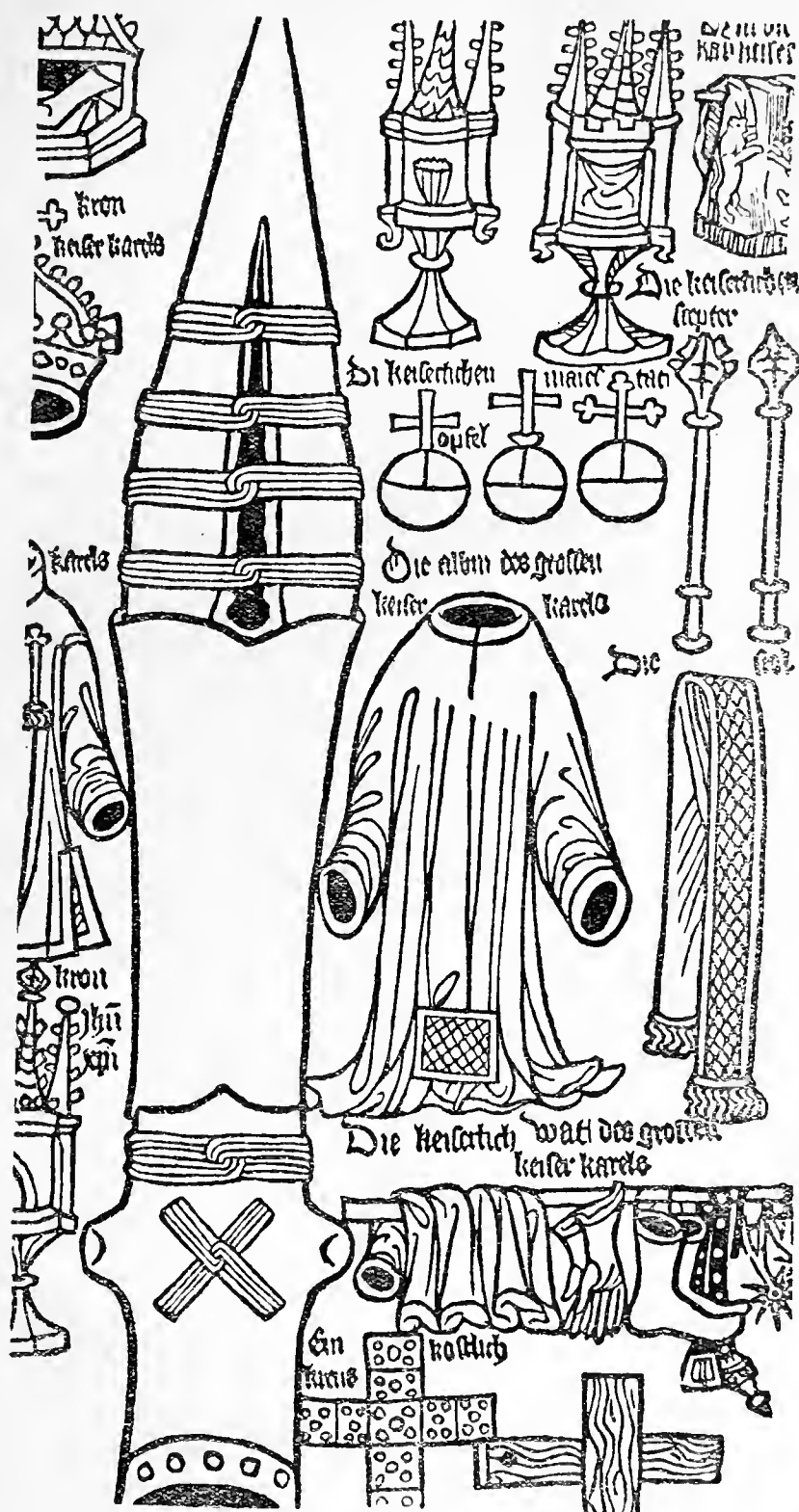


FIG. 1.—RELICS OF THE HOLY ROMAN EMPIRE. XVII CENTURY WOODCUT (BRITISH MUSEUM)



FIG. 2.—LANCE OF S. MAURICE

A Woodcut Illustrating the Relics of the Holy Roman Empire

the true cross has been inserted in the aperture ; according to Leitner this was done by Otto I. The silver wire twisted round the outside is an addition made by Charles IV, who is believed to have abstracted the lower end of the nail for the cathedral at Prague, and to have damaged the spear-head, so that this repair was necessary. Below the nail a silver plate is fastened round the spear-head, and below this silver wire is twisted

again round the spear. The silver plate, bearing an inscription which the woodcut omits, is much older than the wire, having been added by Henry III to strengthen the spear-head and keep the nail in its position. The accompanying illustration, taken from the etching by E. Koželuch in Q. von Leitner's publication, shows how well the early artist has given all that is essential in the outward appearance of the relic [FIGURE, 2].

THE CHRONOLOGY OF CARLOVINGIAN ORNAMENT IN ITALY. BY A. KINGSLEY PORTER

THE TOMB OF S. CUMIANO

IN the crypt of the church of S. Colombano at Bobbio (Piacenza) is preserved an inedited and highly significant monument of Carlovingian art. It is the tombstone of S. Cumiano. On the face of the stone surrounded by a band of very delicate carving is the following inscription :

✠ HIC SACRA BEATI MEMBRA CV | MHANI SOL-
VVNTVR | CVIVS CAELVM PENETRANS ANIMA
CV[M] | ANGELIS GAUDET | ISTE FVIT MAGNVS DIG-
NITA | TE GENERE FORMA | HVNC MISIT SCOTHTA
FINES AD | ITALICOS SENEM | LOCATVR EBOVIO
DNI CONS | TRICTVS AMORE | VBI VENERANDI
DOGMA COLVM | BANI SERVANDO | VIGILANS IEIV-
NANS INDEFES | SVS SIVILE ORANS | OLIMPIADIS
QVATTVOR | VNIVSQVE CIRCOLO ANNI | SIC VIXIT
FELICITER VT FELIX | MODO CREDATVR | MITIS
PRVDENS PIVS FRATRIBVS | PACEFICVS CVNCTIS |
HVIC AETATIS ANNI FVERVNT | NOVIES DENI |
LVSTRVN QVOQVE VNVM MENSES | QVE QVATTVOR
SIMVL | AT PATER EGREGIE POTENS | INTERCES-
SOR EXSISTE | PRO GLORIOSISSIMO LIVTPRANDO |
REGE QVI TVVM | PRAETIOSO LAPIDE TYMBVM |
DECORAVIT DEVOTVS | SIT VT MANIFESTVM ALVM
VBI | TEGITVR CORPVS | DP EST HIC DMS CVMA-
NVS | EPS XIII KL SPTBS FECIT | ✠ IOHANNES
MAGISTER.

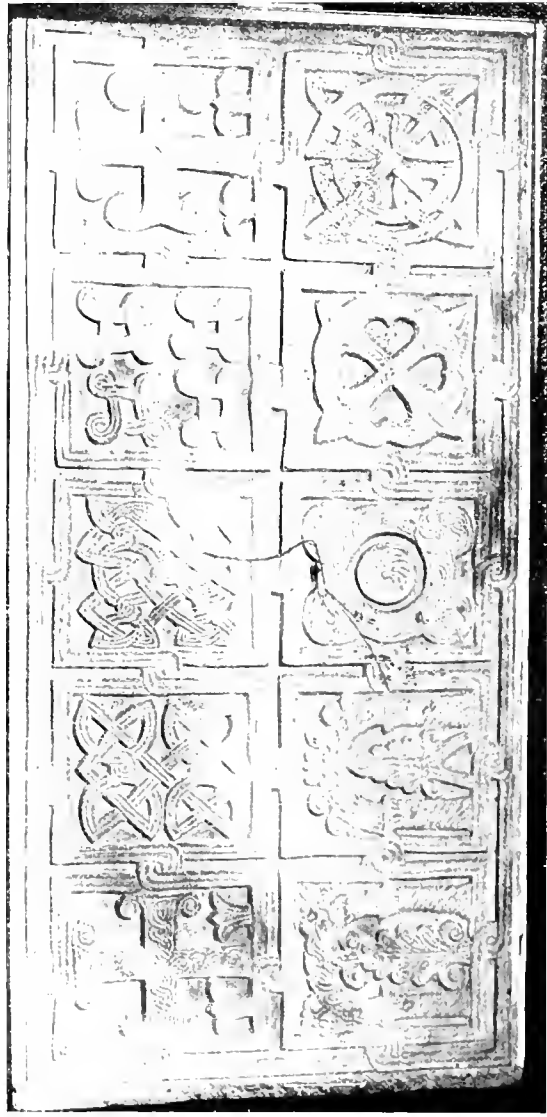
It is therefore evident that S. Cumiano was a bishop of Ireland who at an advanced age retired to Bobbio and there died. His tomb was erected at the expense of the Lombard king Luitprando (712-743) by the master Giovanni. On the reverse of the slab is the carved ornament shown in the illustration [PLATE I, A]. It is by no means clear in what way the slab was used or why it should have been decorated on the reverse side. It is evident that it is now not in its original position, since it has been mounted on a swinging frame so that both sides of the stone may be inspected. The character of the ornament which surrounds the inscription on the front side of the slab is of a singularly delicate and sensitive character. It is even finer than the carving on the back. Numerous analogies, however, convince me that both sides of the slab are not only contemporary but the work of the same hand. The tomb of S. Cumiano is, therefore, an authentically dated monument of the first half of the 8th century. As such, it is of peculiar significance for the history of Carlovingian ornament.

It will be recalled that until the time of Cattaneo the chronology of architecture and ornament in Northern Italy during the early Middle Ages had been hopelessly confused. Monuments which we now know are undoubtedly of the 11th and 12th centuries had been habitually assigned to the 8th and 9th centuries. Cattaneo distinguished between the two, showing that the type of ornament which we associate with the name Lombard did not originate until after the year 1000. The monuments earlier than the year 1000, which may be conveniently designated by the term Carlovingian, he showed possessed an entirely different character, and were, as a rule, much more crude in execution.

In his zeal to establish his great and vital thesis, Cattaneo was to a certain degree careless of the detailed chronology of Carlovingian ornament. Basing himself principally upon the famous archi-volt of S. Giorgio of Valpolicella [PLATE I, D], also an authentically dated monument of the reign of Luitprando, he reached the conclusion that the earlier Carlovingian monuments were the greater their crudity, and that art showed a steady and progressive improvement from the point of extreme degradation, reached at the time of the barbarian invasions, or shortly after, until the renaissance of the 11th century. This view had the merit of extreme simplicity, and enabled not over-critical students to assign monuments of Carlovingian art to a date which was satisfactory to themselves. It has always been evident, however, that the accepted chronology of the Carlovingian period entailed great inconsistencies and that there was the utmost divergence of opinion among different authorities. We now have the tomb of S. Cumiano, which, it is impossible to doubt, is a monument of the first half of the 8th century and shows a delicacy of technique, a perfection of design, and a sense of composition, unsurpassed by any monument of the Carlovingian epoch that is extant.

Nor does the tomb of S. Cumiano stand alone. In the museum at Pavia are preserved a series of capitals [PLATE I, B] found in the church of S.

¹ Raffaele Cattaneo. *L'Architettura in Italia dal secolo VI a Mille circa*. Venezia, Tipografia Emiliana, 1888. 4to.



(A) TOMB OF S. CUMANO (S. COTOMANO, TORINO)



(B) CAPITAL OF S. PIETRO IN CIELO D'ORO (MUSEO CIVICO, PAVIA)



(C) SARCOPHAGUS OF TRODOT (MUSEO CIVICO, PAVIA)



(D) ARCHIVAL TOP CHURCH OF BAPTISTERY (S. GIORGIO DI VAUDERETTA)



(1) CAPITAL IN CLOISTER VERONA CATHEDRAL



(2) CAPITAL IN S. SIRO, MILAN



(3) CAPITAL OF CRYPT (S. SAVINO, PIACENZA)

The Chronology of Carolingian Ornament in Italy

Pietro in Ciel d'Oro during the recent restorations. These fragments were never published, probably because they upset the contention of the local archæologists of Pavia that the existing church of S. Pietro in Ciel d'Oro was the one which Luitprando built, as is known from abundant documentary evidence. It has long been known that the existing edifice was consecrated in 1132, but this documentary evidence was insufficient to convince the followers of the pre-Cattaneo school. The matter was, of course, completely settled by the discovery of the fragments of an older church, undoubtedly that of Luitprando. It will easily be understood why the important Pavia fragments were never given the publicity which their importance merits. Now in these other authentic remains of the first half of the 8th century we find, combined with an entirely original type of capital, the same superior technique, the same delicacy, the same sensitiveness as in the tomb of S. Cumiano.

Also in the museum of Pavia is the well-known sarcophagus [Plate I, c] identified from the monogram, and I doubt not correctly, as that of Teodote, and therefore also a work of the same period. Here again we find the same surpassing technique, the same delicacy, the same developed artistic sense.

It appears evident, therefore, that the age of Luitprando, far from being a time of extreme decline, was one of exceptional development in the art of carved ornament. The fact that a certain amount of crudity is displayed in the ciborio of S. Giorgio [PLATE I, d] and in the baptistery and altar at Cividale has been given an altogether exaggerated significance. Cividale was not a centre of civilization in the 8th century as were Pavia and Bobbio. S. Giorgio, then as now, was a remote hamlet in the mountains, where the arts would naturally be undeveloped. In estimating the artistic production of a period we must take into consideration its best rather than its worst monuments.

It would exceed the limits of the present article to demonstrate, as could easily be done, that in point of fact the current view of the development of Carolingian art is almost directly opposed to the facts of the case. Instead of a continuous de-

velopment from the low ebb of the 7th century to the renaissance of the 11th century, we find on the contrary, a continuous decline from the high-water mark reached in the first half of the 8th century to the point of extreme decadence which occurred in the middle of the 10th century. This steady decline is patent even in monuments that have long been well known. If, for example, we place in comparison the capitals of S. Salvatore of Brescia, which date from about the middle of the 8th century, the capitals of Villanova, Porcile, or the cloister of the Cathedral of Verona [PLATE II, E], all evidently copied from the Brescian church, the capitals of the famous ciborio at S. Apollinare in Classe of Ravenna, executed between 806 and 816, the capitals of S. Satiro of Milan [PLATE II, F], which date from about 870, and the capitals of the crypt of S. Savino at Piacenza [PLATE II, G], authentically dated monuments of 903, we shall be able to trace a progressive and steady decline. The detailed progress of this decadence it would be easy to follow in numerous intermediate examples, many of which are authentically dated. It is not open to doubt that nearly all the monuments which have been assigned to the 8th century because of their decadent style were, on the contrary, really executed in the 10th century.

The tomb of S. Cumiano thus sets straight an important matter of chronology. It also opens up an interesting field for conjecture. S. Colombano of Bobbio was a centre of Irish culture in Italy. Not only was the founder an Irishman, but there are many evidences that Irish influence continued to be strong even in subsequent times. Among these is the fact that S. Cumiano was an Irishman. Now since Bobbio appears to have been a centre of artistic culture in Lombardy in the 8th century, the suspicion arises that this art may have fallen through Bobbio under Celtic influence. In fact numerous points of contact between Celtic art and the Carolingian art of Northern Italy have frequently been observed. Evidence is lacking to prove that the analogies between the two arts geographically so widely separated are thus to be explained, but at all events it seems clear that the tomb of S. Cumiano is peculiarly significant for the history of art in the 8th century.

THE WHITCOMBE GREENE PLAQUETTES

BY G. F. HILL

THE question "What is a plaque?" has been a good deal debated, notably by Molinier in his excellent introduction to "*Les Plaquettes*," which is still the most useful work of reference for the collector and student; nor is it quite so academic a question as one might at first be disposed to think. The munificent gift by

Mr. Whitcombe Greene to the Department of British and Mediæval Antiquities in the British Museum of his entire collection of plaquettes — by far the best collection of such objects which was in private hands on this side of the Channel — gives us an opportunity of reconsidering the matter, with admirable material to illustrate our remarks. When the Museum is re-opened, this

The Whitcombe Greene Plaquettes

gift will be seen to have removed at a stroke the reproach that in the Department a very charming minor art was quite inadequately represented. Some of the most interesting specimens have already been admirably described by Mr. C. F. Bell in his section of the Catalogue of Italian Sculpture exhibited at the Burlington Fine Arts Club in 1912; and the collection as a whole has long been familiar to visitors to the Ashmolean Museum.

The question mentioned above is not purely academic, because, if we can define a plaquette adequately we shall at the same time get some idea of its position in the hierarchy of the arts. Probably no one will quarrel with us if we begin by saying that the little tablets in relief which we call plaquettes have an essentially ornamental or decorative purpose, and, however we may treat them in museums, are incomplete in themselves, and should be applied or mounted on some larger object, or used for some other practical purpose. Of course, as Sir Hercules Read has lately observed in this Magazine, all art is or should be "applied" in some sense or other; but there are degrees of dependence on surroundings. Our preliminary definition also does not exclude the possibility that plaquettes may at an early date have become matter for collectors, and that the demands of collectors may occasionally have reacted on the supply. But strictly speaking the plaquette is not independent of its surroundings. This is the first and most obvious characteristic which differentiates it from the medal. Although the Italians used the word "*medaglia*" to include plaquettes and many other ornaments produced in all sorts of ways, we now very properly distinguish the medal as commemorative, whether of a person or of an event. Naturally, both obverses and reverses of medals may be used for decoration; but that is a mere accident, just as conversely one often finds a plaquette employed to make a reverse for a medal. There are a certain number of plaquettes which in their composition and in the use of a circular inscription show the influence of the medal very markedly—such is that beautiful one with the lions mauling a young man and the legend *ETSI CORPVS NON FIDES MACVLAVITVR*. On the other hand, medallion portraits of personages of antiquity, particularly such series as the Twelve Caesars, have practically passed out of the commemorative into the decorative category, and may be regarded as plaquettes.

Such medallion heads of classical personages rank with the reproductions of cameos, antique or Renaissance, which bulk so largely in most collections. Sometimes merely mechanical reproductions, they are at others free renderings. The young satyr

sitting on the ground and playing on the double flute, illustrated in PLATE II, F is a pleasing specimen of the latter. Though it gives the impression of being inspired by a gem, I have not been able to find its exact counterpart. Possibly that should be sought in an antique relief or painting.

Another class of objects included in most collections of plaquettes may justly be described as intruders into the fold. These are the casts in bronze from seal-impressions. Mr. Greene's specimen of the seal of Lorenzo Roverella, bishop of Ferrara, is a typical instance. Lead impressions, made direct from the matrix, should strictly count as seal impressions and nothing else; these bronze casts, on the other hand, are a stage further removed and therefore find their way into plaquette collections. It is to be doubted whether they can have been used decoratively, so that they will not fit into our definition, with which we started. It is indeed difficult to guess why they were made at all, unless it was simply that the maker liked their design. The idea that such a liking was the sole *raison d'être* of a large number of plaquettes is at the bottom of His de la Salle's definition of them as little reliefs intended to preserve the memory of the works of the best goldsmiths—a definition which Molinier rightly rejected as far too narrow. There is a large class of plaquettes which do, as we know, reproduce the works of goldsmiths or gem-cutters. The plaquettes by, or rather after, Giovanni Bernardi and Valerio Belli are merely made from their intaglios in crystal; and such plaquettes might be let into caskets reproducing in cheaper form such sumptuous works as we now see in the Florence and Naples Cabinets. At the risk of shocking the received opinion, let me say that these plaquettes are but a bastard brood. The technique which is suitable to crystal engraving, with its hard and somewhat dry finish, is eminently unsuitable to reproduction in lead or bronze.

It is only when we have done with all these reproductions or derived plaquettes that we come to what is after all the real thing—the works of men such as Moderno, whoever he may have been, and Riccio, and Fra Antonio da Brescia, and that engaging artist who signs IO. F. F., and will probably continue to the end to be called by amateurs Giovanni delle Corniole, although there is no ground for identifying him with the Florentine gem-engraver; nor for that matter with Gianfrancesco di Boggio, who is favoured by the Berlin Catalogue. Such works are well represented in Mr. Greene's collection. Even though they were made to be mounted in casket, inkstand, pax, sword-pommel or horse-trapping, they were clearly made in the first instance in the material in which they exist, from wax-models; that is to

DESCRIPTION OF PLATE I, OPPOSITE.

[A] *Hercules shooting*. Unattributed.

[B] *Judith and Maid with Head of Holofernes*. Riccio.

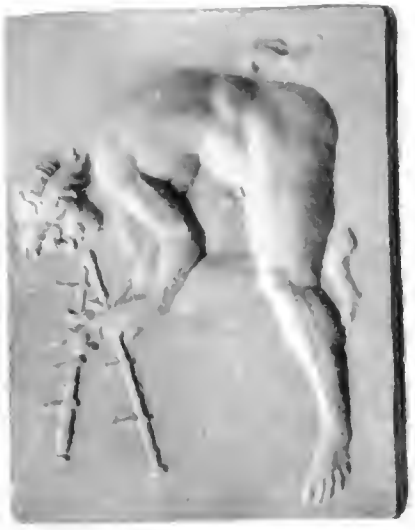
[C] *St. Catherine*. Unattributed (Spanish).

[D] *Fall of Phaëthon*. Unattributed.





E



F



G



H



I



K

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say, they are not necessarily after-casts from ornaments in some other material, or from goldsmiths' models, even though especially fine specimens may have been occasionally made in gold and enamel. It is the existence of works of this kind that justifies the recognition of plaquettes as a specific branch of art. We can imagine a purist collector who would reject all others, all casts of gems, seals, ivories and the like. But, nevertheless, we are glad that Mr. Greene has been less austere.

Distinct though it was as a branch of art, it was a modest branch, and that may be the reason why the men who practised it were content for the most part to remain anonymous, or to adopt pseudonyms, such as *Moderno* and *Ulocrino*, behind which it has been up to the present impossible to penetrate. From the specimens of the quite anonymous class we may single out Mr. Greene's curious plaquette of *Hercules shooting* [PLATE I, A], a vigorous if rude work, which it is rather difficult to place, but which seems to date from about the middle of the 15th century. This, the *His de la Salle* specimen, seems to be unique. *Riccio* is represented by, among others, what may not unjustly be regarded as one of the finest plaquettes in existence, the *Judith* with her maid, about to place the head of *Holofernes* in a bag [PLATE I, B]; a noble translation into relief of an engraving by *Mocetto* after a design by *Mantegna*, which has lost little if anything of the strength of the original. *Riccio* was a great craftsman rather than a creative artist, and his works tend to be vacant of idea; but in this case the conception has been supplied by a great creator, and he has risen to the occasion with full sympathy. *Molinier* made the very ingenious observation that the strange name *Ulocrino* may be a combination of the Greek *oulos* with the Latin *crinis*, and may thus be the equivalent of *Riccio*, or *Crispus*, as *Andrea Briosco* was popularly called. This he thinks would involve the identification of the author of the plaquettes signed "*Ulocrino*" with *Riccio* himself. But *Ulocrino's* work is much softer, less crisp, if we may be forgiven for saying so, than *Riccio's*; it is sufficient to compare the *Death of Meleager* [PLATE II, H] with the *Judith* to see this. And indeed *Molinier's* deduction is not convincing. It is more probable that "*Ulocrino*" conceals some follower or rival, who purposely adopted a name which would suggest comparison without claiming identity with the famous Paduan brass founder. Challenge of a more open sort is implied in the pseudonym "*Moderno*." Here the rival to whom allusion is made was the famous Mantuan brass founder, *Pier*

Jacopo Ilario Bonacolsi, generally known as "*l'Antico*." Bode has made the remark that *Moderno* in some of his work comes near to *Antico*; but there is certainly no reason to identify them, or to suppose that *Antico* had, so to speak, a second shop, in which he placed those of his works which he thought would appeal to non-classicising taste. *Moderno* is just as fond of the antique as anyone else of his time. He is still a mystery; for the evidence of style makes it impossible to accept the identifications either with *Caradosso* or with *Camelio*, which have been suggested on the ground of the letters *CA* and *CC*, which appear on some of the plaquettes. The only extant literary reference to *Moderno* says that he made matrices for leaden seals. This has been taken to mean that he engraved matrices for Papal bullae. There is nothing in his style which connects him with Rome. The whole make and conception of his plaquettes is North Italian, as the specimen illustrated in PLATE II, G, will show. But leaden seals were used by Venetian doges, and by many others as well as the Popes. In 1491, for instance, the Venetian goldsmith, *Mastro Jacomo*, son of *Tomaso*, engraved two *bulli* for the Comune of Ferrara. The predilection which *Moderno* shows for the labours for *Hercules* suggests that he may have worked for *Ercole I. d'Este*. The friendly rivalry of the Ferrarese with the Mantuan court, where *Antico* was chiefly employed, may well have induced an artist who worked for Ferrara to call himself *Moderno*. But I must confess that I am not able to follow this clue further. It is true that there is a medal of *SS. Prosdocimus* and *Justina*, commemorating the dedication of the Church of *S. Justina* at Padua in 1515, which is signed *CC*, like some of the plaquettes. True also that *Milanesi* thinks these letters mean the goldsmith *Coreto Cagnoli*, and that *Coreto Cagnoli* actually worked for the Court of Ferrara as well as for Paduan patrons. But unfortunately *Milanesi* is nearly a century out in his date, for the only authenticated date of *Coreto Cagnoli* appears to be 1433. To which we may add that, in any case, the medal bears little resemblance to any of *Moderno's* plaquettes. We shall have to try again, but not here.

Mr. Greene's collection is strong in *Moderno*; it contains, for instance, the excessively rare *Arion on a dolphin* as well as the better known *Fall of Phaëthon*. There is also an interesting adaptation of this latter design by a later artist, who though much inferior to *Moderno* shows considerable vigour [PLATE I, D]. The circular field is much enlarged, to a rectangle of 105 × 85 mm. The writhing group of falling horses and the body of

DESCRIPTION OF PLATE II, OPPOSITE.

- [E] *Virgin and Child*. After Donatello. Pax made for Bishop Marino Tomacelli.
 [F] *Fluting satyr*. After the Antique.
 [G] *Hercules and Lion*; *Judgement of Solomon*; *Hercules and*

- Achelous*. *Moderno*.
 [H] *Death of Meleager*. *Ulocrino*.
 [I] *Allegory of Rejected Love*. Unattributed.
 [K] *Apollo in Chariot*. Unattributed.

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Phaëthon are reproduced in very high relief; a North Italian landscape background is added, and, in a cloud above, Jupiter rides on his eagle and hurls a thunderbolt with his left hand. The surface has been tapped with the hammer, a rather unusual treatment in bronzes on so small a scale.

Among the most attractive plaquettes are those which reproduce Donatellesque conceptions. One of Mr. Greene's most important specimens of this class [PLATE II, E] has already been fully described by Mr. Bell. It differs from other known specimens in being cast in with a rich frame bearing the arms of Marino¹ Tomacelli, Bishop of Cassano (1485 to 1494). Arms and name of the owner, who had it made for use as a pax, are engraved on the back, where the traces of the attachment of the handle are still visible. Probably the majority of plaquettes of this kind were made for use as paxes. The inscription on the silver band of niello, now broken away, began with A and ended with VI, which suggests that it gave the date ANNO.....MCCCCLXXXVI. Anyhow, the date is fixed within ten years.

A Florentine origin, for the design if not for the workmanship, seems to me to be betrayed by a charming little oval piece [PLATE II, J, 68×51 mm.] which was once attributed to Peter Flötner in the days when nothing was too good for that now rather discredited artist. It is not included in Molinier or the Berlin Catalogue, but its Italian character is manifest. A young man lies on the ground; in his breast sticks an arrow which has been discharged by a Cupid perched on top of a tree. A woman runs forward in dismay at the slaughter. A winged armed figure, a sort of winged Minerva, flies through the air, threatening Cupid with a

sword. From the branches of the tree hang a bow and quiver, and what might be taken at first sight for pieces of arm- and leg-armour, but seem rather to be a pair of arms and two pairs of legs. By their chubbiness they seem to have belonged to other Cupids. A large scroll for a coat of arms or motto occupies the rest of the field. The subject must be some allegory of rejected love, and the whole treatment seems to recall some Florentine illustration, of the class of which the pictures in the *Hyperotomachia* are the best-known example.

Only two more plaquettes must be mentioned here. One *St. Catherine* [PLATE I, C] is a fine example of a 16th century series frequently included in the Italian school, but really Spanish. The size (103×73 mm.), shape and frame are characteristic. Other subjects found in the same series are *Ecce Homo*, *St. Sebastian*, *St. John Baptist*, *St. Peter*.

Finally, a very charming little plaquette [PLATE II, K], represents Apollo in a chariot; a raven is perched on the front; behind him are his bow and harp; on the ground is the Python with an arrow through its head. Mr. W. Neligan, the former owner, attached to this piece a quaint note to the effect that "this very elegant and most interesting little plaque was found under a *débris* of rubbish and dead soldiers at the Battle of Marignan".

This must close a somewhat disjointed series of remarks, which have been made, not in the attempt to do justice to the beauty and variety of the collection which the nation owes to Mr. Greene's generosity—a collection the quality of which reflects the fine judgment and taste that we have learnt to associate with Mr. Greene's name—but rather to give some faint indication of the kind of place which a plaquette collection should occupy in the armoury of the student and lover of Renaissance Art.

MANET AT THE NATIONAL GALLERY BY LIONEL CUST



MATEURS and Students of the Fine Arts, whose age permits them to cherish personal recollections of the great art-movements of the nineteenth century, must feel some satisfaction that in practically every case of an individual artist, who has been for a time the *cheval de bataille* of his profession, or the butt of critics, professional, literary, or merely *dilettante*, time has tested their sterling worth and brought, where due, reward to the artist's fame, even if this were denied to the artist during his life-time. The second and third decades of the 19th century were periods of portentous gestation in the history of Painting. D. G. Rossetti was born in 1828, Manet in 1832, Whistler and Degas in 1834. Each of these artists was a pioneer

on a mighty scale, who cleared the way for new light and new tracks in art, and, as pioneers cannot expect to be popular in the deserts or jungles through which they have to hack their way, it is not surprising that they encountered opposition and difficulties of obstruction, though seldom has the conflict been so bitter and so stubborn as in the case of these four painters. It must be noted that it was among painters themselves that the controversy raged most acutely, and the pen of no art critic, no matter how venomous the ink in which it might be dipped, could be so cruel or so vindictive towards a struggling artist than that of a royal academician or a *membre de l'Institut* some forty or fifty years ago. Time, however, has its revenge, and while the trenches of the past are

¹ Gams calls him Martino, the engraving on the back of the pax Marino. Rietstap gives the arms of Tomacelli as: de gu. à la bande échiqu. d'arg. et d'az., de trois tires.



(A) CONCERT AUX TUILÉRIES, BY E. MANET



(B) LA PLAGE, BY DEGAS



(C) BEHEADING OF S. JOHN THE BAPTIST. FLOTTES OF CHAVANNES

Manet at the National Gallery

clogged with the corpses of perished reputations, those painters, who have survived the contest, stand out in much stronger eminence with all the badges of success. This survival is to a great extent due to the influence of writers on art, especially in France. Whistler, more gifted with the art of self-advertisement than his brother-artists, succeeded in making himself felt and known and even adopted as a master before his race was run; he never however forced his way within the austere portals of the National Gallery, and even at this day has only secured a grudging admission to the shrine of Sir Henry Tate. Rossetti faltered in his stride and came to an untimely end, but with our national perversity we have granted to Rossetti and even to Madox Brown the honour of being hung on the walls of the National Gallery. Now it is Manet, who with a kind of trumpet-call from the past has stepped clanking into this august temple and taken his seat among the immortals. The strange thing is that Manet seems to be at home there, while Rossetti does not, and even the brilliant *plein-air* study *La Plage* by Degas seems a bit *dépaycé* and to be longing for a more congenial neighbourhood [PLATE I, B]. Among the modern paintings bequeathed to the nation by Sir Hugh Lane, only the *Beheading of S. John the Baptist* by Puvis de Chavannes [PLATE II, C], besides the two by Manet, seems to establish a claim to its position. The large painting by Renoir, *Les Parapluies*, strikes a note which does injustice to itself, and makes what is really a remarkable work of art look vulgar and a bit *canaille*. The landscape by Monet has luckily not lost its colour, and is therefore representative, while that by Courbet is rather dark and too subtle for the ordinary spectator; the brilliant study by Berthe Morisot seems hardly strong enough to sustain itself in such an environment. These and other paintings clamour for a gallery devoted to their own period, and we hope to publish some further notes upon them by Mr. Roger Fry in an ensuing number.

LETTERS TO THE EDITORS

"LITHOGRAPHY AND LITHOGRAPHERS".

GENTLEMEN,—All who have read Mr. Pennell's writings or heard him lecture will hardly be surprised to find the familiar formula: "There is no art but art, no lithography but lithography, no Whistler but Whistler, and Joseph Pennell is their prophet", reappear in this controversy about his book. The very familiarity of this formula, however, absolves me from the necessity of entering into a discussion as to who "knows nothing" and who not enough, in the questions we are dealing with here. Mr. Pennell is an admirable artist, but consistent thinking is not one of his qualities, and his rejoinder to my criticisms

Manet on the other hand dominates the gallery with his portrait of *Madame Eva Gonzales*, which makes some of the portraits of the English school look cheap and laboured. Moreover Manet in his *Concert aux Tuileries* provides not merely a dexterous and instructive piece of painting, but a valuable document of the Second Empire [PLATE I, A]. It is sufficient to note that in this motley group, yet so uniform in its costume and atmosphere, portraits will be found of Manet and his brother, Baudelaire, Théophile Gautier, Fantin-Latour, Offenbach and his wife, Chaplin the painter, Zacharie Astruc, and other notable persons, now identified with the social history of the Second Empire. This early work by Manet has been too often described to need any further notice here, but in itself it goes far to establish the claim of Manet to his place in the National Gallery.

Time is the only true valuer of the Fine Arts. Contemporaries, amateur or professional, frequently over-estimate a fine artist, and as frequently deride him. The wealthy amateur may be in reality a deadly foe as well as the salesman, who sucks the life-blood of an artist in one case, and casts another on the dust-heap of dishonour. It takes some thirty to fifty years, a generation or two, to decide among the works of art which have survived, those which have any claim to the consideration of posterity. Works of sterling worth need have no fear for the result. The flimsy, fashionable work, or that executed with careless or reckless inattention to pigments or material, will perish before the time for judgment shall arise. Manet, Whistler, Degas and others may have to wait for recognition, even past the term of their own lives. They will meet elsewhere Rembrandt, Watteau and other brother-artists, who have had the same record. Manet, in his turn, was an artist who saw painting differently from his teachers and acted accordingly. Time has shown that he was right, even when he stumbled over difficulties or failed to achieve the actual goal of his ambition.

is the best illustration one could wish for of a resort to ingenious quibbling for the sake of saving the situation. The whole case is this. I maintain that lithography is no more autographic an art than etching or engraving, firstly, because it is based on chemical action, and, secondly, because in artistic lithography there is, and should be, no such thing as complete identity of the original drawing with the print. Mr. Pennell challenges both these reasons. Well, let us see whether he is right.

"Lithography", he says, "does not depend on chemical action at all, but on the fact that certain bodies under certain conditions attract and repel grease and water equally, unless he calls that chemical. It might interest your critic to know that lithographs may be made on paper

Letters to the Editors

or stone or metal without the use of 'a foreign agency', save a little gum-arabic, and I believe even that can be dispensed with."

Mr. Pennell's statement is nothing if not vigorous or self-reliant, but "it might interest him to know" what other authorities think on the matter.

Here is, for example, the opinion of a man to whom, I hope, even Mr. Pennell will not deny a certain knowledge of lithography. After describing relief and intaglio printing this authority says: "Chemical printing, lithography, is totally different . . . the whole printing process depends upon chemical affinity, and the laws of attraction and repulsion". And though he does not dwell on chemical action, in describing the process of "etching" he remarks: "To explain the chemical action would take pages". Now, which of the two authorities is right? Mr. Pennell of the rejoinder, or Mr. Pennell of "Lithography and Lithographers" from which these quotations have been taken (*see* pp. 237, 238, 258)? To place this point beyond the possibility of dispute I will quote yet another opinion, by a man of no mean competence in these matters, who says: "This 'etching' has a dual mission to perform: (1) to transform the untouched surface of the stone from a carbonate into a nitrate of lime, the first being sensitive to grease and the second non-sensitive; and (2) to transform the chalk or ink from an alkali into an acid, from a substance soluble in water to one insoluble" (F. Ernest Jackson, "The Imprint", Feb. 1913). Mr. Pennell "believes" that gum-arabic can be dispensed with; so let him try and advance lithography one stage farther than what it is now. Meanwhile, it might additionally interest him to know that certain artists, who print their own lithographs, will not even then consent to dispense with "etching," since, unlike Mr. Pennell, they are primarily concerned with the preparation of a printing surface and for them this despised "chemical action" is one of the most valuable means of obtaining their subtlest effects of tone.

And this brings me to the second point—the question of "identity", or multiplication of the original drawing. To arrive at any definite view on this question two things must be kept clearly apart: (1) lithography as a means for obtaining replicas of original drawings (made on stone, metal-plate, or paper), and (2) lithography as a medium possessing artistic qualities that cannot be obtained in any other medium. I will readily grant to Mr. Pennell that pure pencil work which is kept in one tone, or obtains gradation by means of cross-hatching, can be "multiplied" by lithography, on the condition, however, that the artist never loses sight of the fact that "he is drawing with a stick of grease and must look to the proof for the final effect". This condition, which Way called an axiom of lithography, still holds good, as it did for Whistler, in spite of Mr. Pennell's efforts to explain it away by

quibbles. But it will be seen that this lithographic multiplication is restricted to the class of work which expressly ignores the peculiar qualities of the medium, since the artist in this case wants nothing but what he can obtain with the chalk, moreover, the chalk robbed of all the play of tone which it would produce in an ordinary drawing by the varying consistency of its substance. Had all the best artists been working in this way, we should not have the masterpieces of lithography that we have, nor could we understand the fascination which this medium has had over those artists. It is because they have found in lithography qualities of tone and texture which could not be found in other media (drawing, etching, engraving, etc.), that they actually used it. Mr. Pennell is perfectly aware of this fact, as, for instance, when he criticises in his book modern German work: "Most German lithographs", he says, "are supposed to be sketches, big and bold, sketches in chalk, wash and ink, which look like chalk, wash and ink drawings and have no lithographic quality whatever. These can be put on the stone, or drawn on the stone easily, and printed easily; they have no lithographic quality; but all good work is done slowly and with difficulty." He also remarks: "When the (German) prover gets a proof he likes, the stone is then turned over to the printers in another room, who never even look at the original, but multiply the proof given them with a uniformity that is as unbelievable as it is a fact. It is magnificent, but it is not art." All this is very true, but it upsets the whole theory of autographic multiplication. Why should a "multiplied" drawing, which may admittedly be a fine drawing, lack in lithographic quality? In what part of the process do the slowness and difficulty of good work come in? Why is mere multiplication no art? There can be no answer to these questions but one: *i.e.*, lithographic art is not a process of multiplication; original drawing in ink as such has no lithographic quality, but is merely a guide in manipulating grease on the stone; and good work is slow and difficult because this manipulation of grease requires a different training from that of mere draughtsmanship. In making a drawing the artist is concerned with placing his chalk or ink in such a way as to obtain the most pleasing effect. He will build his tone either by cross-hatching, or by increasing the consistency of his ink, *no matter whether he works on smooth or grained surface, whether on stone or on paper*. In making a lithograph he is concerned with preparing a printing surface. He knows that wherever the stone absorbed grease it will in normal conditions take a proportionately equal quantity of ink, and that variation of tone will depend on his filling in or leaving blank the interstices of the grain. Accordingly, though his drawing may be slight,

his distribution of grease will prepare the stone for being "fed" in the process of printing. Or his drawing may look equally black, but, by combining soft and hard chalks, he will obtain a variety of tones in the print. If in addition he is his own printer, he will also obtain this effect by controlling his "etching" with the help of a brush. In fine, he will be no more concerned with multiplying his drawing than the etcher or engraver are when preparing their printing surfaces. And, to conclude with the point at issue, their works will be equally autographic. A. B.

A NOTE ON THE "BURGONET."

Gentlemen,—Since your Advisory Committee includes such experts upon arms and armour as Viscount Dillon and Sir Guy Laking, the following note may, perhaps, be not inadmissible to your correspondence columns:

I had thought that the "Catalogue of Helmets and Mail," by A. W. Burges and Baron de Cosson ("Archæological Journal," 1881), had once and for all disposed of Meyrick's interpretation of the term "burgonet." Lord Dillon once, in my presence, referred to this paper as a "Bible" for armour students. Nevertheless, old fallacies die hard, and not only did that authoritative writer, the late Wendelin Boeheim, "Custos" of the Vienna Collection of Armour, resuscitate the Meyrickian fallacy (he tries, in his "Waffenkunde," to distinguish between the French terms "bourguinot" and "bourguignotte"—quite unwarrantably, as I hold), but even Murray's "New English Dictionary"—in spite of the quotation from Baret, with which they preface their entry *re* "Burgonet"—tries to compromise and give life to Meyrick's exploded theory.

REVIEWS

A CATALOGUE OF THE PICTURES AT DOUGHTY HOUSE, RICHMOND, AND ELSEWHERE IN THE COLLECTION OF SIR FREDERICK COOK, BART., edited by HERBERT COOK; vol. III, English, French, Early Flemish, German and Spanish schools and Addenda; by MAURICE W. BROCKWELL. (Heinemann) £6 6s. net.

The last of the three volumes of the Cook Collection is the work of Mr. Brockwell, though under the general Editorship of Mr. Cook. Seeing that it includes the early Flemish pictures, the selection of so loyal a disciple of Mr. Weale is appropriate, while Mr. Cook himself speaks with special authority on the Spanish school. Mr. Brockwell's work is well done. His love of detail, his high standard of accuracy and his knowledge of available authorities qualify him in a special degree for such work as this. The Editor has wisely allowed him to quote fully and fairly all shades of opinion and the catalogue gains proportionately in interest and value. It is in the English pictures which come first that the collection is perhaps weakest, though the Hogarths are

Having long been an adherent of Baron de Cosson's view, I felt driven to fortify his position, and the following quotations, independently culled, should, I submit, establish his reading beyond cavil. I refer readers to the original article above cited.

1552 Fr. de Rabutin " . . . avec les bourguinotes à bavières."

1595 Sir Jno. Smith: "Instructions" (written 1591).

"Piquers" [should wear] "burgonets of good depth well lined and stuffed for the easiness of their heads, and tied with a red scarf under their chinnes, and that they should not wear them flapping open untied . . ." a native bad habit he reproves.

Light-horse to have "burgonets or upright morrions after the Spanish manner."

(Note that the "burgonet" and the "morrion" are often classed, or at least mentioned together by more than one contemporary writer; e.g. by Sir Roger Williams 1590 and Cotgrave 1611, the former of whom mentions "hergultiers" as wearing "an open burgonet or Miltaine murrians".

"Stradiots" to have "good burgonets and buffes [*i.e.*, beavers or chin-pieces].

1598 Robert Baret [something of a linguist, saw much foreign service under alien commands] "Theorike and Practike of Modern Warres".

"Burgonet—a French word, is a certain kind of head-piece, either for foote or horsemen, covering the head and part of the face and cheeks".

1611 Covarrubias y Horozco "Tesoro de la Lengua Castellana" (s.v. Celada).

" . . . porque encubre la cabeça y el rostro: las [celadas] que dexan describierta la cara llaman celadas Borgoñonas."

1660 Oudin "Tesoro" (ed. Juan Mommarte, 1660).

"Celadas borgoñonas—Bourguignottes".

¹ I believe (I am, unfortunately, unable to verify immediately) that César Oudin's original "Tesoro", 1607, gives the same rendering.

1680 Richelet "Dictionnaire".

"Bourguignote—pot en tête ouvert par devant and à l'épreuve de la pique and du mousquet".

These, Sir, added to Baron de Cosson's article, should, I fancy, definitely dispose of Meyrick.

FRANCIS M. KELLY.

varied and characteristic. On the other hand the French school, generally wanting in English collections, is unusually representative, while the *Diane de Poitiers* in her bath, signed by Francois Clouet, is of importance both pictorially and iconographically. Of the early Flemish pictures the Van Eyck *Three Maries at the Sepulchre* of course dominates the school, one might almost say the whole collection. "The somewhat similar picture said to exist in the collection of the Countess A. A. Komarowski at Petrograd" is now in the Heinemann collection at Munich and is obviously a later version, no doubt based upon the Cook picture but with the curious feature that the risen Christ appears standing on the cover of the tomb and with other interesting variations in the composition. But there are many others of high quality, the *De Bles Nativity* and *St. Joseph and the Suitors* (attributed by Friedlaender to Jan de Beer), the fine male portrait perhaps by Jacob of Utrecht (who probably worked later than the

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dates given here and at least down to 1532) and the Van Orley *Holy Women with St. John*. The Spanish School is rich indeed, only one outstanding name, that of Goya, is wanting; otherwise all the great masters are represented; Velazquez by the well known old women frying eggs, and the less familiar portrait of Calabacillas (the Bobo or Booby of Coria) acquired from Sir George Donaldson. The "Spanish Beggar" now appears only as "attributed to Velazquez," with a reference to the recent ascription to Pablo Legote. The so-called Globe on which he leans is also now more properly referred to as a disc. Of the lesser men, Carreño is seen at his best in the portrait of a Corregidor and Valdes Leal in his "*S. Bonaventure*," while the signed Cabezalero St. Jerome is an interesting document. To many the Section of the Catalogue devoted to "Addenda" will provide most material for curiosity and admiration, since there is no collection outside of America that has added in the course of a few years such masterpieces as the Crespi Caterina Cornaro, the Rembrandt Titus from Althorp, while the Velazquez Calabacillas is also a recent acquisition. May it not be hoped that some of the fortunes now being made in this country as a direct result of the war will be devoted to saving for England some of the great pictures which must otherwise be lost to America? For America is being well paid for her services to us, and she has already had abundantly of our best. And how many collectors of masterpieces can we count to-day in England who are buyers and not sellers? Mr. Herbert Cook indeed stands practically alone. The research and scholarship brought to bear upon the Catalogue by its compilers leave few lacunæ to be noticed, but some additional notes in the nature of *addenda* rather than *corrigenda* may perhaps be suggested. Of the Cranach Venus and Cupid with the honeycomb, the κηρικλέπτης of Theocritus, dated 1529, there are other versions besides those mentioned in the text, notably those in Berlin (1190), Copenhagen (72) dated 1530, both with identical inscriptions, and in the Goldschmidt collection. The *Larder* (504), Spanish School, which is "said to have been formerly in the collection of Cardinal Fesch", was certainly in that well known collection as No. 1009 in the 1845 sale under the name of that Protean painter, G. B. da Castiglione. The so-called portrait of *Murillo*, attributed to himself, as to which considerable difficulties are expressed by the author of the catalogue, may perhaps be considered in relation to the portrait also claimed to be of the painter formerly in the Schubart collection at Munich. In the case of the large *Assumption* (514), which is given as attributed to Alonso Cano, reference is made to the fact that both Dr. Voss and Sir Claude Phillips gave the picture to Massimo Stanzioni. This may well be, though it is perhaps

worth noting that M. P. Lafond includes this picture without qualification in his list of over 150 pictures of Alonso Cano, though strangely enough he omits the *Immaculate Conception* (512), possibly the result of some confusion. The *Madonna and Child* (461), a Flemish imitation of the Lombard style, is practically identical in composition with a picture of the same dimensions but with a different background, formerly in the Charles Butler collection and now in America. In regard to the conflicting evidence as to the Annibale Carracci *Polyphemus and the Sea Nymphs* (540), it may be mentioned that an upright picture of the same subject by the same master to which Waagen's description would equally apply, was in the Dufoury sale in Paris in 1819. Of the Richard Wilsons there is a replica of the *Distant View of Rome from Monte Mario* (402), in the Leon collection, and the so-called *Classical Landscape* (403) has been identified as the *Temple of Venus at Baiae*, and is mentioned as such by Allan Cunningham.

R. C. W.

THE WALPOLE SOCIETY; (1) 3rd Annual Volume, 1913-14; xi + 139 pp., 91 pl.; (2) 4th Annual Volume 1914-15; x + 224 pp., 24 pl.; ed. A. J. FINBERG; issued only to subscribers.

(1) The larger part of the 3rd volume, as has now become usual, is occupied with portraiture and biographical notices; Mr. Lionel Cust, who writes at length on Marcus Gheeraerts and adds a further note on Haunce Eworth, is the largest contributor. Mrs. R. L. Poole also writes on the Gheeraerts, father and son, and Miss Mary F. S. Hervey on Two Portraits by Eworth, while Mr. Richard W. Goulding adds notes on other portraits signed "H. E.". Mr. Collins Baker writes on Edmund Ashfield and Mr. C. E. Hughes on Bonington's parents. All these are excellent contributions by authors among the most competent to deal with their subjects, and Mr. Cust's monograph on Gheeraerts with illustrations of 78 of the pictures which he either ascribes to him or groups about him, is nearly exhaustive. Thus scarcely a third of the space is left in the volume for all the other species of English art put together, so that stone sculpture, and the most characteristic of all the English arts, "opus anglicanum", cannot be represented at all. Since in a period beset with print most of the time required for obtaining information on a given subject is wasted in hunting for scattered matter already published; and since the Walpole Society flourishes in its devotion to portraiture and biography; it would be more useful if the Society and the Arundel Club were to act in concert; the Society confining itself to its favourite subjects and the Club excluding portraits. At present the two Societies overlap, and the Club publishes many portraits more interesting as biographical data than as paintings. The Walpole Society does however facilitate Sir Martin Conway's practical system of

dividing and re-arranging miscellaneous matter, for it avoids beginning an article on a leaf bearing the end of the one preceding it. Thus when the very well produced *Annals* have been enjoyed entire, they can easily be divided and classified for reference without the loss of any part of the text. Moreover, other species of art, though much restricted in space, do not suffer in quality from the Society's predilection for portraiture. The editor, Mr. A. J. Finberg, illustrates and annotates a further instalment of 10 full-page leaves from Turner's "South Wales" sketch book. Mr. J. A. Herbert, who writes only too seldom, supplies an admirable note which is a model of descriptive cataloguing, on the early 13th century Psalter (British Museum Royal MS. 1, D, x), with 8 collotypes and 2 colour-plates. Mr. G. C. Druce gives us the results of long study of animal treatment in decorative art in a very interesting article, "Animals in English Wood Carving", with 32 examples mostly from misericords. And Mr. W. E. Tristram places on record the 17th-century paintings of an old house in Botolph Claydon, E.C., recently demolished, illustrating his description with one plate in colour and 6 in monochrome from his own excellent copies, now as well known to readers of these *Annals* as to readers of this *Magazine*. The 3rd number maintains its good style of production, but the colour plates are, naturally enough, not so successful as they were before these distressful times. X. X.

(2) In issuing to its fortunate members this catalogue, instead of a volume of essays, the Walpole Society has made a departure, rendered possible only, one may assume, by the generous contributions of the Duke of Portland. The admirable innovation, moreover, might well form a precedent for like effort to be extended to important private collections of pictures and works of art. Within its restricted scope the catalogue is a model of comprehensiveness, accuracy and lucid phrasing. Instead of writing a panegyric on the Welbeck Abbey miniatures, Mr. R. W. Goulding, making full use of the ducal and other records, gives us a critical and balanced monograph of real value to students. Incidentally it may be noted that the numerous references to articles by writers of standing in *The Burlington Magazine* are a tribute to its worth. With skill and care the compiler sifts evidence gathered during the last ten years from various sources, and when unable authoritatively to disengage fact from conjecture wisely refrains from dogmatic utterances. This, the right attitude, stimulates further investigation into abstruse and frequently important questions of attribution or identity, such, for instance, as those relating to the "Shakespeare" and "Mary Queen of Scots" at Welbeck. The succinct, up-to-date biographical sketches, and lists of notable dated works by many of the eighty or so artists represented, to-

gether with the novel "Notes as to Costume," arranged chronologically—changing fashions are exemplified by well known and specified portraits—form in themselves a welcome contribution to systematized knowledge. As to the 415 separate entries, Mr. Goulding gives in them a maximum of information, a minimum of mere surmise. In reviewing the whole subject it should be remembered that if miniatures of to-day are almost without exception trivially pretty, miniature painting of the past has a high place in English art; indeed in simple grandeur of conception, in power and profound vitality of characterisation, few if any native artists have surpassed Samuel Cooper, by whom at Welbeck are no fewer than eleven signed and eight unsigned miniatures. To put a truth paradoxically the finest of his tiny portraits are monumental, as, indeed, was most practically demonstrated in 1904, when the Windsor Castle *Duke of Monmouth* and *General Monk* were enlarged to the scale of life. The history of the Welbeck collection of miniatures, chiefly of portraits of members and connections of the Cavendish, Holles and Harley families, is well summarised by Mr. Goulding. It owes much to Edward Harley, Second Earl of Oxford (1689-1741), who inherited from his father, the greatest collector of his time, besides a valuable series of works of art, a noble library of printed books and manuscripts, to which the son considerably added. In 1753 the now priceless Harleian MSS. were bought by the nation for £10,000; while among the Earl's series of over sixty Caxtons was the only perfect copy known of the "Morte d'Arthur", 1485, which from 2½ gns. in 1748 rose to \$42,800 at the Hoe sale of 1911, when it was bought by the late Mr. Pierpont Morgan. None of the Welbeck miniatures can be assigned to Holbein, but by Nicholas Hilliard, the first native artist to be named in English poetry, are three signed portraits, and by his pupil, Isaac Oliver, six signed and five unsigned. Bernard Lens, who made many "pear-tree wood frames stained black" for Lord Oxford, is of other miniaturists adequately represented. Emphatically, however, the group of nineteen works by Samuel Cooper is the paramount treasure. Like the Van Eycks and Holbein, Cooper, gifted hardly less with fathoming insight than with minute yet broad skill of hand, proved beyond shadow of doubt that representation and revelation may be indissolubly united. The photogravure plates by Mr. Emery Walker come near being perfect translations of some of the originals. F. R.

A DESCRIPTIVE CATALOGUE OF THE WESTERN MEDIEVAL MANUSCRIPTS IN EDINBURGH UNIVERSITY LIBRARY; Catherine R. Borland; xxxi + 359 pp., front in colour, 24 coll. pl. Edinburgh (University Press) 15s.

The appearance of this well produced volume in war time at a moderate price shows that the University of Edinburgh, assisted by the Carnegie

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Trust, still performs its functions as the publisher of books from which little profit can be expected. The University and the Trust fortunately have in Miss Borland the services of a laborious and, generally speaking, careful and alert editor. The title "Western Mediaeval MSS", stretched reasonably to cover a few items even of the 17th century, comprises the Laing collection, more than half of the whole which is rearranged under 121 numbers and includes 10 Greek MSS, with 109 items from other sources. Though many of the MSS are well known and have been discussed separately, and descriptive lists of the Laing collection already existed, this is the first complete catalogue raisonné of all the University's possessions of this kind, and was very much needed. Miss Borland has therefore good reason to congratulate herself on the opportunity of examining and describing many of the MSS for the first time. She has divided the whole into seven classes on a mixed basis of subject, typography and language; and within these classes according (a) to provenance and (b) to date. This classification is too elaborate for easy reference and the classes are obviously not mutually exclusive, but Miss Borland uses it intelligently, so perhaps it is as good as any other. But for linguistic purposes a list should have been given of the languages other than Latin used in the body of the MSS, especially since Miss Borland does not always include them in her general descriptions—*e.g.*, No. "48 Horae and Prayer Book, Latin, vellum," but no more, though further on we find in small type, "f 172, Prayers in Low German." MSS in the vernaculars are important on account of their comparative rarity, as this catalogue shows. Among the most interesting of the vernacular books registered here are: No. 19, Petrus Comestor's "Historia Scholastica" in French, early 14th century; No. 46, A Book of Hours according to the Use of Utrecht; and No. 130, an astronomical collection; both in German: No. 91, S. Bonaventura's "Meditatio passionis Christi"; No. 185, the Brute Chronicle of England; No. 202, Oecleve, "de Regimine Principum"; all three in English: No. 205-8, four MSS in Latin and Scots: and single MSS wholly or partly in Swedish, Flemish and Dutch respectively:—all these of the 15th century. Miss Borland enters fully into the style of the script and decoration of every item and makes a detailed list of the miniatures, from which good illustrations are given; and she adds valuable notes especially on the Kalendars, since provenance is often indicated by the feast-days "*in alicubus locis*", when they are entered by the original hand. Her authority is also increased by Mr. H. J. Tillyard's appendix "On the Twelve Greek MSS of the Laing collection"; by Mr. A. Van de Put's "The Heraldry of certain MSS"; and by Prof. W. M. Lindsay's "On the Script of the Celtic Psalter".

But Miss Borland does not always avoid the faults which seem to beset a too exclusive study of MSS—a weakening of the senses of proportion and common observation. She exaggerates the importance of former ownership to absurdity. After recording the names of all previous owners indiscriminately, with the prices that they paid at auctions or shops, whenever she can find them, she tells us that the name "Jameson" is pencilled on one of the modern covers. Ownership is important for determining provenance only when it is first ownership for use, especially in the case of ecclesiastical MSS. Subsequent early ownership for use may give negative evidence as to provenance if the later owner has added data for his guidance which were superfluous in the original locality. But when he has added it wrong, *e.g.*, the name of a saint in the nominative case, "Scā Chatarina", instead of in the genitive case, the presumption is that he was not a user of the MS, but a mere collector. The interest of collectors' ownership depends entirely on the critical knowledge of the particular owner, which may become a tribute to beauty of workmanship or evidence of rareness of text. The name of Laing may tell us something, the name of the Duke of Sussex, without the name of his librarians tells us nothing. In the notes on the pages of illumination illustrated Miss Borland does not show herself very observant of the forms depicted nor very conversant with the iconographic principles of the design. In Plate x, the 15th-century miniaturist depicts a bishop, "S. Ninian", as a deliverer from chains, with a fragment of very large and fine-drawn links poised on his fingers. Miss Borland tells us that "the hand is fettered with a massive chain," as though the bishop had suffered imprisonment. "Daniel devoured by lions" or "S. Giles attacked by a fawn" is the analogous comment. But she cannot explain from the miniature itself the object offered to the bishop by a kneeling angel, though that is obscure in her collotype reproduction; and she passes over in complete silence lettering across the drapery of the figures, which is also very indistinct. Again, on PLATE v, representing a miniature of very fine design, on either side of Christ triumphant, displaying his wounds with outstretched arms, two angels hold the signs of his triumph, one the cross, and the other the crown of thorns. This crown, in the well known form of a chaplet of reeds, is described by Miss Borland as an orb, since she fails to observe the diaper background visible through the centre of the disc, and she seems unconscious that an orb would not accord with the artist's symbolic scheme. Once more, Plate 1, the reproduction of a calendar for November, shows us one of the usual occupations of husbandry during the month, a man pulling up a ripe turnip with each hand for winter storage; Miss

Borland tells us that he is "planting turnips"—and in November! These lapses of observation in cases where corroboration is offered by a reproduction are serious, for they shake the reader's confidence in the descriptions which are not illustrated. On the other hand we must remember that Miss Borland's wearisome task is one peculiarly trying to the attention, and she may in this instance have trusted too much to a generally good memory, or have inadvertently copied an error in an earlier catalogue of the Laing collection to which this New Testament belonged. At any rate her book gives much information and references to much more, so that it is a welcome possession to all who are interested from any point of view in illuminated MSS. X. X.

VARIA.

- (1) MORE ABOUT HOW TO DRAW IN PEN AND INK; by HARRY FURNISS; 124 pp., 39 illust. (Chapman and Hall) 3s. 6d. net.
- (2) MODEL DRAWING: GEOMETRICAL AND PERSPECTIVE; by C. OCTAVIUS WRIGHT and W. ARTHUR RUDD. Cambridge. (University Press) 6s.
- (3) PROJECTIVE ORNAMENT; by CLAUDE BRAGDON. 79 pp., illust. Rochester, N.Y. (Manas Press) \$1 50c.
- (4) LECTURES ON ART. Johannesburg, 1913; by A. EDMUND GYNGELL. (Longmans) 1s. net.
- (5) L'ACQUA FORTE; by FELICE MELIS-MERINI; viii + 170 pp., 10 tav. 15 prove origin., illustrated. (Hoepli) 3frs. 50c.
- (6) THE CAMERA AS HISTORIAN; by H. D. GOWER, L. STANLEY JUST, and W. W. TOPLEY. (Sampson Low) 6s.
- (7) THE PRINTED BOOK; by HARRY G. ALDIS; 154 pp., 11 illust. Cambridge (University Press) 1s. 3d. net.
- (8) COLLECTING OLD LUSTRE WARE. W. BOSANKO; xv + 112 pp., 46 illust. (Heinemann) 2s. 6d.
- (9) OLD POTTERY AND PORCELAIN; by FRED W. BURGESS; xvii + 426 pp., 130 illust. (Routledge) 7s. 6d.
- (10) ANTIQUE FURNITURE; by F. W. BURGESS; 499 pp., 126 illust. (Routledge) 7s. 6d.
- (11) CHATS ON (A) HOUSEHOLD CURIOS; by FRED W. BURGESS; 360 pp., 94 illust.—(B) ON OLD SILVER; by ARTHUR HAYDEN; 99 illust.—(C) ON JAPANESE PRINTS; by A. DAVISON FICKE; (Fisher Unwin) 5s. each.
- (12) THE PROFANITY OF PAINT. By WILLIAM KIDDIER. (A. C. Fifield) 1s.

(1) Mr. Furniss chats in his own entertaining way about his own branch of the Fine Arts, especially about caricature. Mr. Furniss makes some very sage remarks on the teaching and practice of art, and this little book should teach any young artist into whose hands it may come, that genius is not the only requirement for success, but that training and industry must play a large part in an artist's career. We feel, however, with Mr. Furniss himself, when he says, "Bother words! Give me a pencil and paper, and I'll show you how it's done."

(2) This is essentially a school-book, dealing with a special subject, although it begins with a survey of art from the Cave-men to Sir Christopher Wren. From a practical point of view it appears to be likely to be very useful; but it deals so entirely with technical and mathematical details that art and imagination find little place, if any, in the writers' minds. At the same time it is good to be taught that nothing can be constructed from a chapter-house to a coffin without a rigid adherence to dimensions. It is one of the books which

make one doubt if Architecture should really be classed as a fine art.

(3) The same remark may be made about this rather attractive little volume. Mr. Bragdon talks much about architectural æsthetics, but fails to convince us that "consciousness is now looking . . . away from the contemplation of the facts of materiality towards the mysteries of the super-sensuous life." Life may be humdrum in the old country, but it is certainly simpler both from an artistic and literary point of view.

(4) These lectures were a gallant attempt to create a love of art in Johannesburg. We hope that Mr. Gygell has been successful. He certainly deserves to be. A shilling would be well expended by any young art student on this little book.

(5) This is a handy manual for the practical student of etching, and can only be criticised by an artist engaged on this work. It seems to supply all the information necessary to instruct a student in this most fascinating branch of the Fine Arts.

(6) This book is dedicated appropriately to the late Sir Benjamin Stone, M.P., whose portrait forms the frontispiece. It appears to be a genuine piece of original work, although it has required three authors to bring it into being. It is a mere commonplace to say that in mere accuracy and fidelity to an original, the camera far exceeds the capabilities of an artist, but this may be countered by the allegation that the artist and the photographer have no real relationship at all. The title is descriptive of the book, which will be found valuable for students, but contributes little to the history of the Fine Arts. Incidentally it gives valuable support to the demand for a national repository of photographs of the Fine Arts, so often advocated by Sir Martin Conway.

(7) This useful and attractive little book is a pleasant addition to the Manuals issued by the University Press. It contains the chief requisite information about a printed book, both historical and practical, and can be recommended to the student.

(8) English lustre-ware is deservedly popular. During the last twenty years or so farmhouses and cottages have been raided by dealers and collectors, and load after load of lustre-ware has found its way to homes in America. Yet the supply does not seem to decrease. If the ware be still made in Staffordshire and elsewhere it is as good as that which is called old, for the earliest specimens date only from the latter part of the eighteenth century. The Collector's Pocket Series, of which this little book forms a part, must be cherished by dealers in bric-a-brac and their victims.

(9) This seems to be a well-composed and well-illustrated addition to the numerous books on the same subject. It must be difficult for a writer to find anything new to say on the subject, but

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Mr. Burgess gives a very full account of the pottery and faience works in England and Ireland, and designedly places porcelain in a somewhat secondary position. The book is handy in size, which is very welcome, when books of this sort are issued in such numbers.

(10) Messrs. Routledge have already published on this subject works of more extensive knowledge and more developed taste. It is therefore difficult to understand why they have issued a less advanced book which covers less adequately ground well covered already by their own authors, notably by Mr. Herbert Cescinsky. If a volume were required at a more popular price, it would surely have been better compiled by the authors of the larger works already established. Mr. Burgess scarcely has a fair chance; if his book had appeared ten years ago it would have been useful enough, but its appearance is belated, for he is not able to add much to his predecessors. Of course he provides some new illustrations, many of them of furniture in the possession of well-known dealers; and there are smaller figures illustrating pieces in the national collection. Less accessible objects had better have been selected.

(11) (A) Like the people who prefer Shakespeare in "Lamb's Tales" to Shakespeare in his own plays, others will always try to acquire information about antiques from books like this by Mr. Burgess rather than expend their mental energies on works which go deeper into their subject, but make greater demands upon their readers' intelligence. Mr. Burgess gives a number of facts regarding the history and development of the various articles on which he writes, but affords no guidance in the art of discrimination between spurious and genuine,

fine and poor specimens, the art which every sensible collector tries to acquire.—(B) Mr. Hayden has provided us so diligently with "Chats" on different arts and crafts, that we must not assume that he claims an equally profound knowledge on all his subjects. As pleasant, anecdotal reading, his present book on Plate may be recommended to the amateur, for whom presumably it is intended. An appendix containing tables of date-letters and differences in the shape of shields as well as illustrations of marks, has been carefully prepared.—(C) This volume has required considerable research and it should prove useful to the collector as a work of reference. Though it is more praiseworthy from the historical than the critical standpoint, the exhaustive analysis of the various types and periods of colour-printing is often suggestive, while Mr. Ficke's practical experience as a collector enables him to furnish more trustworthy guidance than is usually given in publications of this character. He has discreetly limited his colour-illustrations to the frontispiece, wisely preferring to avoid comparison with the admirable Japanese "Kokka", in which the colour-printing reaches the high-water mark of excellence. Mr. Ficke gracefully acknowledges in his preface indebtedness to a number of well-known writers on his subject such as Von Seidlitz, Morrison, Binyon, Vignier and Perzynski.

(12) In spite of its catchword title this little book of aphorisms is quite good reading. Mr. Kiddier writes as a lover of 'colour' (not *color* we are glad to say), and some of his remarks, if not quite as brilliant, when written, as they doubtless seemed when spoken, are none the less worth reading, at the modest price of one shilling.

A MONTHLY CHRONICLE

THE EXHIBITION OF GRAPHIC ART AT THE ROYAL ACADEMY.—It is matter for congratulation that the Royal Academy has so far broken loose from its conservative traditions as to have opened its doors twice in a single winter to such unwonted guests as the Arts and Crafts Exhibition Society and the group of various societies of graphic artists that are now exhibiting their members' work at Burlington House. The official recognition by the Royal Academy of Arts of the claims of decorative and graphic art, and their admission to the galleries too long reserved for their more exalted sisters, painting and sculpture, is a welcome sign of catholicity and of willingness to move with the times. From the visitor's point of view it can only be regretted that the hospitality offered was so liberal. Though some of the rooms are closed, space has been found for no less than 1334 numbers, and such a profuse display, especially of etchings, cannot fail to tire the eye and brain of anyone but an insatiable enthusiast. The intimacy of small rooms, like those

so wisely allotted to this purpose at the Victoria and Albert Museum, greatly enhances the enjoyment of prints, which produce a depressing effect when hung in interminable rows of small frames along the walls of the great central gallery of the Academy. The little "black and white room", in which alone we have been accustomed to find etchings in the past, is now consecrated to what I have no hesitation in calling the most completely satisfactory section of the whole exhibition, the section of Victorian Illustration. Apart from Mr. Pennell's proofs of wood-engravings designed by Whistler, and a few drawings by Charles Keene and Holman Hunt from the same collection, everything on the walls of this room is lent by Mr. Harold Hartley, who has specialized with great taste and discrimination in drawings and proofs of wood-engravings by illustrators of the Pre-Raphaelite group and their contemporaries and followers, from 1857 to the "eighties." The selection now exhibited is excellent and truly representative, while the few

picked specimens of each artist's works are more refreshing and instructive than a large number of the same kind could be. The proofs and drawings by Rossetti, Millais and Holman Hunt, the *Sigurd* and another early *Good Words* illustration by Burne-Jones, the proofs from Dalziel's *Bible Gallery*, including the noble *Samson carrying the Gates of Gaza*, by Leighton, and, in a very different vein, the touched proofs of *Through the Looking Glass* illustrations by Tenniel are among the most precious things. Pinwell, Walker, Sandys, and that less known but excellent illustrator James Mahoney, are well represented, and admirers of Lewis Carroll will be pleased with Holiday's original drawings for *The Hunling of the Snark*.

The big room devoted to the retrospective exhibition of works by the early engravers fails in decorative effect, and the contents are chosen too much at haphazard to do full justice to so great a subject. Nor is the standard of quality always so high as could be desired. But a room which contains Mr. Heseltine's large Rembrandts and the *Great Executioner* by Prince Rupert from the King's collection is worth visiting for these alone. The group of mezzotints is more satisfactory than that of line-engravings.

The other galleries are all filled with the work of contemporary artists, divided into drawings, wood-engravings, aquatints, mezzotints, etchings, and colour-prints in various processes. The large exhibition is fairly representative of the British graphic art of our time, though there are some notable absentees, especially Mr. Brangwyn, Mr. Cameron, Mr. John and Mr. Sickert. The collection is much more complete than the only other large assemblage of British black-and-white brought together in recent times, the exhibit of the British section at the International Exhibition of Graphic Art held at Leipzig in 1914. Then, and equally on the present occasion, one was struck with the sobriety of British etchers and engravers and their possession of a sound technique and good tradition, which is certainly a valuable asset, though those who possess the still higher gift of creative inspiration are rare. A similar collection of modern German *Graphik* would be full of feverish unrest and striving after originality at all costs, in contempt of tradition and in exaggerated imitation of the latest French style; the average of technical skill is certainly not so high as with us, though there are artists like Klinger, Greiner, Kollwitz and many others, who possess it in an eminent degree.

In the room of drawings there are notable groups by Mr. Clausen, Mr. Bone, Mr. Derwent Wood, Mr. John Wheatley, and the late P. F. Gethin, who died when his very original talent both for landscape and figure drawing was just beginning to mature. The drawings of

animals by Miss Elsie Henderson are of unusual strength and originality. The small section of wood-engravings, placed in the second room of drawings, seems hardly to have received the attention that its excellence deserves; but it is true that it contains little of quite recent date, the artists of the Vale Press being still the protagonists of the group.

The etchings are mainly by the members and associates of the Royal Society of Painter-Etchers and Engravers, whose president, Sir Frank Short, R.A., contributes an extremely fine group to the mezzotint section at the upper end of the large gallery. The leading etchers of the Society of Twelve, Mr. Bone, Mr. Dodd, Mr. Clausen, and Mr. Strang, form an interesting *enclave* in a great extent of wall space which, as I have already hinted, is somewhat monotonous in the range and quality of its contents.

The members of the Senefelder Club display, in the large room assigned to lithographs, what is, from the decorative point of view, undoubtedly the most successful group in the whole exhibition. A closer examination suggests the criticism that the subjects chosen for artistic treatment are not always worthy of the high technical accomplishments of this group of artists.

The colour-prints are of the most varied kind, and include lithographs, etchings and prints from relief blocks both of wood and metal. They are not always restrained by a due respect for the limits and conventions of graphic art, and are apt to degenerate into imitations of water-colour, or even, as in the case of Mr. Charles Mackie's work, of oil-painting. Mr. Pissarro's little illustrations to the *Livre de Jade*, some of the woodcuts of Mr. Verpillieux, the colour-prints from zinc blocks by Mr. Giles and Mrs. A. M. Shrimpton (*Vetches in rye*, *Veijle Fjord* and *Norcia, Early Spring*), and a gay and attractive lithograph, *Ginger Pots*, by Miss Dorothy Hutton, are among the most successful prints, though a tribute of admiration is due to the technical refinement of the colour-printed etchings of Mr. Theodore Roussel. Nothing in this room, however, can compare with the exquisite colour-printed lithograph by Whistler, *Draped figure reclining*, lent by the late Mr. W. H. Jessop and hung in the section of lithography; it is one of the most delicate and perfect of existing prints.

CAMPBELL DODGSON.

MR. HENRY WALLIS.—The death of Henry Wallis in December 1916, just a year after that of his friend and contemporary Arthur Hughes, removes the last of the less well-known painters who were caught up for a time by the mantle of the greater Pre-Raphaelites. Wallis was born in London on Feb. 21, 1830. He began to exhibit at the R.A. in 1854, sending *Dr. Johnson at Cave's*, *the Publisher* and three topographical subjects

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connected with Shakespeare's birth at Stratford. In 1855 he showed *Fireside Reverie* with the quotation "Is she the star of one that is away; She, that by the fire so gravely dreams",—George Meredith, and next year, in 1856, he exhibited his *Chatterton*, the popular picture which has chiefly earned him notoriety. The picture was painted in his friend Mr. A. P. Daniel's rooms in Gray's Inn, and George Meredith was the model. The late Mr. Joseph Dixon possessed a replica of the original picture, which is now in the National Gallery, British Art. Wallis continued to exhibit at the R. A. at intervals until 1877, but in later life he devoted himself chiefly to travel and to the study and collection of Persian and Italian ceramics, preparing monumental text-books upon these subjects. Wallis is chiefly known as a painter by one picture, *Chatterton*, just as his contemporary W. S. Burton is known for his *Wounded Cavalier*, but he painted many other subject pictures with some Pre-Raphaelite characteristics, all marked by careful workmanship, and also many water-colours recording his travels in the Near East. His *Elaine*, painted in 1861, was exhibited a few years ago at the Burlington Fine Arts Club, under the mistaken impression that the painter Henry Wallis was no longer alive, so much had his earlier activities as a painter been overlaid by his retired life at Sutton in Surrey and his later specialization upon oriental pottery. C. A.

M. CAROLUS DURAN.—The death of M. Carolus Duran at the great age of 80 is a capital event in the history of Painting. Carolus Duran had in some ways outlived his great reputation in Paris,

but the influence exercised by this painter on the art of the latter part of the 19th century was very remarkable, and deserves a special study in itself. It will be sufficient for the moment to say that he was the master of Mr. J. S. Sargent, R.A. The name of Carolus Duran is a reminder of how much England has lost by its deliberate neglect of the great Continental painters of the 19th century at the time when they were producing their best work. L. C.

MR. H. E. WOOLDRIDGE.—We regret to announce the death of Mr. Harry Ellis Wooldridge, who was Slade Professor of Fine Art at Oxford from 1895 to 1904, when he was succeeded by Mr. C. J. Holmes. Mr. Wooldridge was a most accomplished artist and musician, but perhaps of too sensitive a temperament to make this widely known or appreciated. His work at Oxford is remembered with gratitude, and as a historian and expounder of ancient music he was perhaps the first among his contemporaries. Many friends will regret a charming personality. L. C.

MR. WALTER JESSOP.—The death of Mr. Walter Jessop means a considerable loss to the London art world. Mr. Jessop shared to the full that keen sense of beauty and power of genuine artistic appreciation, which seems indeed not infrequently to accompany distinguished achievement in the medical profession. As a collector, his attitude towards modern art was marked by fine discernment; and in the circle of lovers of art having as their centre the Burlington Fine Arts Club, the death of Mr. Jessop leaves a void which will long be felt. T. B.

FRENCH PERIODICALS

GAZETTE DES BEAUX-ARTS. August 1914.

M. MARCEL REYMOND [on October 13th, 1914, this distinguished writer died at Grenoble; his last work was an article on the cathedral of Reims contributed to the "Revue des Deux Mondes"] deals with the baptistery of Saint-Jean at Poitiers. While fully admitting the value of De la Croix's important monograph, M. Reymond dissents from his view that the baptistery was built in the 4th century, and that its present aspect is due to 7th-century restorations. M. Reymond gives his reasons for thinking that the baptistery, as such, was not an original construction, but the adaptation of an earlier building, probably a Roman tomb which was converted into a baptistery in Merovingian times, restorations of the 7th century and later drastic changes having obliterated much of its primitive aspect. It cannot compare with the chapel of S. Lawrence at Grenoble, one of the most perfect existing examples of Merovingian architecture. In his last chapter M. Reymond gives a detailed account of the capitals, and states his conviction that Merovingian art should be divided into three broad periods: the first, covering the 5th century, is allied to a more or less degenerate type of Roman art; in the second (6th century) Gaul adopted the style of the east and of Ravenna; while in the third period the work becomes more independent and personal, and has the charm of reawakening life. Herein lies the great interest of certain capitals at Grenoble, and of the beautiful series at Poitiers. To make these capitals more widely known was, indeed, M. Reymond's chief object in reverting once

more to the baptistery, which has already been so fully dealt with by other writers, and in reopening certain controversial questions. —German painting of the 17th and 18th centuries at the Darmstadt exhibition is discussed by M. RÉAN, an exhibition admirably organized by Prof. Biermann. The memorable Berlin exhibition of 1906 had necessitated so radical a modification of the views till then held concerning German painting between 1775 and 1875 that it seemed obviously desirable that the position of painting of the earlier period, 1650 to 1800, should also be critically examined. The exhibition was on the whole successful; collections difficult of access were placed under contribution, though there were many gaps which might advantageously have been filled. The number of foreign artists, or those of foreign origin, who worked in Germany at this period was prodigious; without them German painting would have been almost non-existent, as a perusal of the catalogue amply proves. The influence of Tiepolo formed one of the best artists of the time, Anton-Franz Maulpertsch, many of whose admirable sketches for altar-pieces in obscure villages of Lower Austria and Styria were seen in the exhibition. Their modern spirit, exquisite colouring and fiery vitality were astonishing. Painting at Frankfurt, Hamburg and Dantzic in the 17th century was strongly under the influence of Netherlandish art, and this phase was succeeded in the 18th century by French influence, which indeed dominated the whole of Eastern and Central Europe. This revulsion of taste is illustrated in the tendencies of German collectors, who throughout

the 17th century bought almost exclusively Dutch pictures, and in the 18th devoted themselves entirely to French art, painters like Chardin, Oudry, Pesne, Vanloo, Matthieu and others being greatly in vogue. Chodowiecki, though born at Dantzic of a Polish father, was French on his grandmother's side, but became thoroughly acclimatized at Berlin, and was the precursor of Krüger and Menzel. The surprise of the Darmstadt exhibition was Johann-Georg Ziesenis (b. at Copenhagen 1716, d. at Hanover 1777), till then practically unknown in the history of art; but the 35 portraits exhibited revealed an admirable master. The two portraits reproduced, the *Countess of Schaumburg-Lippe* and her husband, are so remarkable that had Ziesenis painted no others his fame as one of the best of 18th-century portrait painters should have been assured for all time. From about 1760 a violent reaction set in. Germany threw off the French yoke and fell under the influence of Winckelmann and his tendencies, with results fatal to German art. For historical value and importance the Darmstadt exhibition cannot be compared with the Berlin exhibition, but it established one point with absolute certainty—i.e., that between the two periods of catastrophe which paralysed Germany—the Thirty Years War and the æsthetic period of Winckelmann—no national school of painting existed in the land. —M. GUSTAVE GEFFROY writes on Henri Toulouse-Lautrec (1864-1901), the pupil of Degas; and other articles dealing with modern art are: "L'Exposition internationale de Lyon", M. CANTINELLI; —"L'Exposition de l'Art Français du XIX siècle", M. MÖLLER; —and under "Contemporary Engravers", "Lester Hornby", M. PAUL CHAUVET.

June 1916.—No one can read the eloquent words of M. BERTAUX dedicated to "Nos Morts" at the beginning of this new number, separated from its predecessor by the tragic years 1914-16, without deep emotion and without a feeling of profound admiration for the glorious spirit of self-sacrifice and devotion to country which permeates the whole French nation. Here are commemorated names well known to all readers of the "Gazette", men in the full vigour of youth and of brilliantly successful careers, who without a moment's hesitation left all that was most dear to them and with ardent patriotism went forth to fight for their country in her extreme peril, never, alas! to return: Pierre Goujon (✱ Aug. 24, 1914), the impassioned collector and chronicler of *la peinture "jeune"*, who before leaving for the front had taken steps to assure to the Louvre the collections which he had inherited from his father; Robert André-Michel (✱ Oct. 13, 1914), the brilliant scholar deeply versed in the history of Avignon under the Popes, who only a few days before the mobilisation had consigned to the "Gazette" an exhaustive study of the frescoes in the palace of the Popes, which will shortly be published; Jacques Schuerb, to whom M. MARGUILLER dedicates a special article in which he extols his merits as administrator of the "Gazette" and as contributor to its pages, and gives a detailed account of his excellence as an artist and engraver. In spite of physical disabilities, Schuerb succeeded in entering the Army; he joined as a private, and died gloriously in the assault of May 23rd, 1915 near Ablain S. Nazaire. Among the missing, of whose ultimate return there may still be some faint glimmer of hope, are chronicled the names of Jean de Foville and Adolphe Reinach, too well known to all readers of the "Gazette" to need further comment here. De Foville is known to have fallen wounded at Eparges on April 25th, 1915. Reinach, two days after the death of his brother-in-law, Pierre Goujon, was with his small force practically surrounded by the enemy; he is known to have rallied his men with splendid courage, and to have led them into a wood near Fosse, where all trace of them was lost. Z. Z.

June 1916.—Few men could be better qualified than M. André Michel, editor of the "Histoire de l'Art" (yet, I believe, in progress), to estimate the artistic loss incident on the invasion of Northern France. If a feeling of bitterness against the invader is patent in his article, who shall censure him as an art-lover or a Frenchman? "Ce qu'ils ont détruit" is painful reading, not only in what it records, but almost equally in what it leaves perforce unsaid. The enemy hold a number of places of high importance artistically, touching whose fate no reliable data are to hand. What he does record is sad enough. He says, and behind it rings a note of the indomitable French mettle:—"Ce qu'ils ont voulu nous prendre, ce qu'ils ont voulu tuer on détruire, c'est ce qui faisait pour l'avenir la force, pour le passé le charme et la gloire de la France; nous n'existerions plus s'ils allaient jusqu'au

bout de leur dessein de haine. Cherchons dans la contemplation rétrospective de nos victimes sacrifiées de nouveaux motifs d'aimer mieux notre patrie souffrante, les morts qui se sont donnés à elle pour son salut, nos vieilles pierres où les ancêtres mirent l'empreinte du génie même de la race". Tracy-le-Val opens the list. The mere photographs of the beautiful church before and after the bombardment sum up the tragedy of it. Some few years later in date, perhaps, than Morienvil, its lovely octagonal lantern-tower, unequalled if not unique of its kind, no longer exists. The loss is one hardly to be over-estimated. Situated fully in the valley of the Oise, in the very cradle of French art, Tracy was, says M. Michel, "le moment printannier de l'éclosion". The battle of the Marne fortunately saved the exquisite spire of Senlis, whose slender elegance was never designed to withstand shell-fire. But at Soissons the havoc has been terrible, and the tale of destruction is even so incomplete, for no reliable advices are available on the point after February, 1915. The assertion that Soissons and Reims were used for military purposes in any way is categorically rebutted by M. Landais, archpriest of Soissons and M. Landrieux, archpriest of Reims (now bishop of Dijon), both speaking from the most intimate knowledge of the facts. M. Landais notes, in particular, a terrible amount of destruction on January 9th, 1915. Should Soissons eventually perish utterly, the loss to France would be irreparable. It has been terribly restored but retains much of the perfected craft of the 12th century. At Reims too the damage done has been grievous, notably on the superb sculptural front. The well-known Queen of Sheba on the left-hand jamb of the central porch has been beheaded and otherwise mutilated. The St. Nicaise group too with its beautiful smiling angel is ruined. It must have afforded M. Michel keen satisfaction to record from an ancient hagiographer that St. Nicaise "*natione Belga . . . incidit strage Hunnorum*" together with his brave sister St. Entropia. The wheel is come full circle; once again Nicaise, together with Eutropia and the ministering angel, "*incidit strage Hunnorum*". In the archbishop's palace were contained the archives, the library and the museum of the town. Of this a mere heap of ruins now remains. The sanctuary of the church of St. Remy has likewise perished. Despite restorations the great Hôtel de Ville of Arras preserved much of its late 16th-century beauty. All that is now but a regretful memory. Its past glory must be sought in photographs. The richness of its decoration may be seen in M. Camille Martin's admirable book "*La Renaissance en France*". The abbey of St. Waast which housed the library and museum of Arras has been sadly ravaged. I believe I am right in saying that here were preserved a marvellous series of crayon portraits—our own Humphrey, Duke of Gloucester among them—15th-century primitives, which probably had no parallel elsewhere. What their fate has been we can only conjecture. Arras Cathedral, in the main a good example of late Louis XVI work, has been practically annihilated. The list, as I say, is but a partial one, yet we must pass over much that is deservedly recorded. Bétheny, Beaulieu-sur-Aire and Mesnil-les-Hurlus are now mere formless débris. Ourscamp, a noble Cistercian ruin, has been further dismembered. Tilloloy, built by Antoinette de Rasse in or about 1530, was a most interesting example of the brickwork of its time. The piscina and the oaken screen of the choir have been blotted out of existence; the stained glass, highly characteristic and in fine preservation has been pulverised; and yet the full extent of the damage, notably among the sepulchral monuments, cannot at present be ascertained. In Ablain S. Nazaire we have lost a capital instance of 16th century church-building due to the piety of the Artesian nobility. What of the places now in the enemy's hands—Laon, Noyon, St. Quentin, Lille, Cambrai? May we hope the curators of the fine picture-gallery at Lille have taken steps to safeguard their treasures, that the unrivalled collection of pastels by La Tour at St. Quentin have been removed from harm's way? The cathedrals of Laon and Noyon might well claim immunity, if as Mr. Lethaby says, they were influenced by German art; Laon more especially if, as German authorities hold, it actually influenced the builders of Limburg am Lahn.

The article that follows this in the same issue, over the signature of "J. X.", is less easy of analysis. Here the passionate resentment of a Belgian is so full fed with instances that his paper verges rather upon a catalogue—and hardly a *catalogue raisonné*

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at that—of the enemy's ravages within his country. It is perhaps regrettable, though wholly comprehensible, that he should insist upon the ethical aspect of the aggressions rather than analyse critically the loss to art, in some half-dozen capital instances. To quote one example out of many, he names as victims of the invading troops, within forty-eight hours of August 4th, 1914, the villages and small towns of Foirion, St. Martin, Fourn-le-Comte, Warsage, Berneau, Moulard, Julémont, Barchon, Battice, Hallembaye, Heure-le-Romain, Hermée and Visé. Visé and Andenne suffered as an "awful warning" to the recalcitrant Liégeois. General von Bulow's proclamation touching the burning of Andenne unequivocally affirms as much. In the same way Dinant, Louvain, Malines and Termonde were so many earnest of what might be expected, failing due submission, in Namur, Brussels, Antwerp and Ghent respectively. Pregnant with Sophoclean *elpóveia* is the speech (literally recorded says "J. X.") of Wilhelm II to that distinguished art-critic, the late Henri Hymans, on the occasion of his visit to the "Exposition Rétrospective de l'Art Belge au XVIII^e Siècle". "J'aime, d'ailleurs, tout particulièrement vos maîtres flamands . . . oui, votre pays neutre & si paisible a une mission bien indiquée; devenir le lieu de réunion de tous les amis de l'art, être l'arène pacifique où nous chercherions à nous rencontrer". Two of the treasures of the exhibition aforesaid, a Jordaens and a Rubens, have since been destroyed by the invader. We need not necessarily suppose the Kaiser's speech to have been consciously insincere. Even if he then foresaw Armageddon, he may quite well have left the resistance of Belgium outside his calculations. Of the losses to Belgium in paintings the Jordaens alluded to above is reproduced in the "Gazette des Beaux Arts". The colour one may guess, knowing one's Jordaens, to be full-blooded. The drawing and composition seem to constitute a representative example of this painter at his best. To those whose stomachs are not too fastidious to digest it—irrespective of the feeling to be evoked by the subject—this *Adoration of the Magi* will be a real loss. Belgium, as the author says, is a country peculiarly rich in treasures of art or archaeology, and, according to him, no adequate measures were taken to safeguard such treasures, even after the enemy had let slip the dogs of war. Many an obscure village has a church interesting in itself or for its contents. Of the early victims Visé was a notable example. Standing on the Meuse in peaceful retirement, it was a favourite summer haunt of the Liégeois. Its fine church with the shrine of St. Hadelin ("J. X." attributes this to the 12th-century, but the illustration given

seems to belong to the 16th at earliest) and other objects of art have been destroyed, and also its graceful 17th-century hôtel-de-ville. The author is perhaps right in saying the world of books has suffered no loss since the burning of the great library of Alexandria comparable to that of Louvain University library. There is something grimly inexorable about the German non-com.'s reply to a protesting priest—"Es ist befohlen!"—a kind of *cedat armis legi*! And this world-famous library, worthily housed in the old 14th-century Halles, was consumed utterly on a Wednesday morning, a fact that vouches for the deliberation of the deed. The important collegiate church of St. Pierre in the same town shared a like fate, together with its treasures, including a fine de Crayer and Rogier van der Weyden's frescoes. The hôtel-de-ville was the General Headquarters and so escaped ruin, but numerous fine specimens of domestic architecture of the 16th, 17th and 18th centuries were burned down. To attempt to follow the record in detail would serve no practical end; the tale is everywhere the same, historic buildings, churches, hôtels-de-ville, libraries and museums ransacked, burnt or shelled to pieces. At Dinant the church of Notre Dame has been destroyed, and close by the Romanesque church of Hastière sacked thoroughly. Though the horror of the world over the ruin of Louvain in a measure saved Malines, here too the scars of war are but too apparent, and Rubens' *Miraculous Draught of Fishes* in Notre Dame, the object of Fromentin's warm praise, is riddled with shot. In Nieupoort we find Guy de Dampierre's old light-house (Belgium's one example of mediæval maritime architecture), the Templars' tower and the residence of "Archdukes" Ferdinand and Isabella annihilated. The circumstances of the destruction of Termonde are not to be read calmly. At Dixmude, in the church, besides the Jordaens mentioned, Jean Bertet's glorious stone rood-screen of 1539, and the stalls of 1640 by Taillebert have been utterly destroyed, likewise the town library with its valuable archives. Ypres is with Louvain the most eminent victim here recorded. The loss of the Halle des Drapier, that supreme expression of communal architecture in the Middle Ages, is not to be appraised. With it have perished the cathedral of St. Martin and the church of St. Pierre with its fine 14th-century porch. How fundamental has been the damage is obvious from the illustrations. In conclusion—and it is no reassuring reflection—we may ponder the words of M. van Heuvel, ex-Minister of Justice, ". . . Le tableau des destructions n'est pas complet: nous ne connaissons qu'une partie des faits. Le voile se lèvera davantage au fur et à mesure que la Belgique cessera d'être occupée". F. M. K.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- G. BELL AND SONS, LTD., Portugal Street, W.C.
BERENSON (Bernhard). *The Study and Criticism of Italian Art*—Third series: 155 pp., 44 illust.; 10s. 6d.
CAMBRIDGE UNIVERSITY PRESS.
WARD (SIR A. W.) AND WALLER (A. R.).—*The Cambridge History of English Literature*—Vol. xiv, the 19th-cent.—III: xii + 658 pp.; 9s.
"COUNTRY LIFE," by Authority of the War Office.
THE WESTERN FRONT: drawings by Muirhead Bone: part II, III; 2s. each.
MACLEHOSE AND SONS, Glasgow.
RINDER (Frank) AND McKAY (W. D.). *The Royal Scottish Academy, 1826-1916*: a complete list of the exhibited works by Raeburn and by Academicians, Associates and Hon. Members, giving details of those works in Public Galleries; cxxxvi. + 485 pp., 8 illust.; 42s.
JOHN MURRAY, Albemarle Street, W.
JACKSON (SIR T. G.). *A holiday in Umbria, with an account of Urbino and the Cortegiano of Castiglione*; vii. + 206 pp., 26 illust.; 10s. 6d.
GRANT RICHARDS, LTD.
DURER (Theodore). *Whistler*, trans. by Frank Rutter; 135 pp., 32 illust.; 12s. 6d.
MODERN WAR. Paintings by C. R. W. Nevinson, Essay by P. G. Konody; 31 pp., 25 illust.; 10s. 6d.
WILLINK, HAARLEM.
Peintures ecclésiastiques du moyen-âge—Eglise Ste Walburge

- de Zutphen; Eglise de St. Pancrace à Enkhuysen: publiées par Gustaaf van Kalcken (40 planches, grand-folio, en phototypie), N.P.
YALE UNIVERSITY PRESS (Humphrey Milford, Amen Corner).
CLAPP (F. M.). *Jacopo Carucci da Pontormo: his Life and Work*; xxviii. + 355 pp., 153 illust.; 32s. 6d.
SIRÉN (Osvald). *A descriptive Catalogue of the pictures in the Jarves Collection belonging to Yale University*; xxiv. + 292 pp., 89 illust.; 32s. 6d.
PERIODICALS.—*American Art News (weekly)*—*Architect (weekly)*—*Bulletin of the Alliance Française (fortnightly)*—*Carnet des Artistes*, I, 2—*Church Quarterly Review*, lxxxiii, 166—*Connoisseur (monthly)*—*Country Life (weekly)*—*Fine Art Trade Journal (monthly)*—*Illustrated London News (weekly)*—*The Kokka*, 319—*Minneapolis, Institute of Arts, Bulletin*, vi, 1—*New York, Metropolitan Museum, Bulletin*, xii, 1—*Onze Kunst*, xvi, 2—*Scottish Field*, xxix, 170—*Starye God*, July-Sept.
PAMPHLETS, REPORTS, ETC.—Series of postcards, *German Aims, Aesop's Fables up-to-date*, by Francisco Sancha (Raphael Tuck and Sons, Ltd.).—*Minneapolis, Society of Fine Arts, Annual Meeting*, 1916.
TRADE CATALOGUES, ETC.—George Gregory, Bath, *Book Catalogue and Report*, 244-245—Methuen, 36, Essex Street, W.C., *Illustrated list of forthcoming books for first half of the year 1917*—Murray, Albemarle Street, W., *Quarterly List*, January, 1917.



THE VIRGIN IN ADORATION SCHOOL OF VERROCCHIO (MR W H WOODWARD)

A PICTURE FROM THE SCHOOL OF VERROCCHIO BY TANCRED BORENIUS

AS is well known, there exists but one picture—the *Baptism of Christ* in the Academy at Florence—concerning which no doubt is possible as to the authorship of Andrea del Verrocchio, although the assistance which he unquestionably received in carrying out this work, and which tradition has coupled with the name of Leonardo, has long been a matter of discussion. There exist, however, a certain number of pictures, which, from the point of view of style, must be placed in the immediate neighbourhood of Verrocchio, in whose atelier and under whose supervision some of them doubtless were executed; and among these works, four pictures of the *Madonna and Child* are by general consent admitted to form a group which, even if it exhibits certain variations of quality, yet is on the whole of a remarkably homogeneous character. The pictures in question are: one in the National Gallery (No. 296); one, which from the collection of Mr. Charles Butler passed to that of Mr. Benjamin Altman, and is now in the Metropolitan Museum of Art in New York; one in the Berlin Museum (No. 108); and one in the Gallery at Frankfurt (No. 9).

It is not my intention on the present occasion to re-open the discussion as to the very complicated questions of analysis of style, offered by this group of paintings; I only want to draw attention to a hitherto unpublished picture, which is an important addition to this interesting and fascinating series of works. The picture, here for the first time reproduced by kind permission of the owner Mr. W. H. Woodward, of Crooksbury Hurst, Farnham [PLATE], is a fragment of a larger composition showing the Virgin kneeling in adoration of the Infant Christ; the cutting out of

the panel has been done with great skill, securing for the design a remarkably complete and balanced character. To anyone familiar with the four *Madonnas* referred to above, striking analogies of style in the present picture will immediately suggest themselves in the design of drapery, with the characteristic large, papery folds, the drawing of the hands, the type of the Virgin's face, the treatment of the thin, transparent veil over the Virgin's head, and the scheme of colour; and it is doubtless to the two finer pictures of this group of four—the National Gallery *Madonna* and especially the Butler-Altman *Madonna*—that Mr. Woodward's picture is most closely akin. The delicacy and subtlety of sentiment, of which the figure is expressive, show the artist as having gone remarkably far in the direction in which one of the principal aims of the art of Verrocchio lay. The reproduction does some justice to the qualities of drawing and design; but it cannot, unfortunately, give any idea of the attractiveness of the scheme of colour, with the bloneness of the flesh and the gold and scarlet of the robe exquisitely set off by the rich, deep blue of the mantle.

Of the history of the picture, nothing appears to be known before its appearance at Christie's on March 20, 1914, at the dispersal of the interesting collection of Mr. T. G. Arthur, of Glasgow and Carrick House, Ayr, N.B. From the prominence given to the ox and the ass behind the Virgin, and from the fragmentary scroll at the top inscribed "Gloria," we may conclude that the complete picture was not just a *Madonna Adoring the Child*, like the Verrocchiesque picture in the Ruskin Museum at Sheffield—so much more distant from Verrocchio than the present example—but a *Nativity* or an *Adoration of the Shepherds*.

A CANTERBURY PICTURE OF THE 15TH CENTURY BY SIR MARTIN CONWAY

THE picture of unpleasing subject here reproduced belongs to the Society of Antiquaries and hangs in their library [PLATE]. It has generally been spoken of as Flemish, but when, some few years ago, I took Professor Hulin to see it he declared that whatever it may be, Netherlandish it is not. There existed in the Church of S. Peter at Louvain before the German Fury a painting of the same subject, *The Martyrdom of Saint Erasmus*, by Dirk Bouts, with which this was supposed to have some connexion. But the link between them is merely the subject which is treated in both in the traditional manner. Several fifteenth century woodcuts might be cited containing the same composition. In England Erasmus was rather a popular saint. Mr.

C. E. Keyser in his list of English mediæval wall-paintings known in 1883 mentions ten in which S. Erasmus is depicted. There are three painted representations of his martyrdom, at Ampney Crucis (Glos.), Cirencester (Glos.), and Whitwell (I.W.) respectively.¹ There is also a coloured sculpture of the same subject at Buckenham Ferry (Nortolk)² and there are alabaster reliefs of the Nottingham school, one being in the rooms of the Society of Antiquaries.

The useful analysis of Kentish Wills of the 15th and 16th centuries issued under the title *Testa-*

¹ See extract from the Ampney Crucis Parish Mag. (May and June 1871) in the Art Library of the V. and A. Mus. Also *Archæologia*, XV, 405, and *Proc. of the Soc. of Antiquaries*, 2nd S. V11, 36.

² See *Norfolk Archæol.* i, 243.

A Canterbury Picture of the 15th Century

menta Cantiana by the Kent Archæological Society in 1907 provides interesting local information. No bequests mentioning the Saint's name occur in West Kent wills, but from other sources³ it is learned that his image existed in eleven churches within that area, the earliest to be mentioned being those at Aylesford and Seal in 1475. In Lullingstone Church is a painted window in the N.W. of the nave with a representation of the Martyrdom. In the diocese of Canterbury the Saint was venerated in no less than fifty-six churches, in five of them (perhaps six) by altars dedicated to him, in one (S. Nicholas, New Romney) by a picture, in the remainder by an image before which it was customary to burn a light. Most of the bequests are for the maintenance of this light. Thus for instance in 1501 the widow Adene bequeathed to the parish church of Linstead "ten sheep called ewes to make tapers of wax, to be ordained against my mouth's mind, and afterward maintained continually by the stock of the said ewes; one taper to burn before the Image of the Rood in the Roodloft, another taper before Our Lady in Our Lady's Chapel, the third to burn before S. Erasmus, and the fourth taper to burn before the Image of S. Katherine. The which ten ewes shall be delivered to Master John Hawkyngs, vicar of the Church, and he to see the Lights maintained, and the ewes also". The more laconic Thomas Edolffe at Snave in 1512 is content with the brief item "to finding a Light before S. Erasmus for ever, a cow". The earliest entry is in 1462 and there are four during that decade. In the next (1471-80) there are eleven, 1481-90 four, 1491-1500 fifteen, 1501-10, thirteen, 1511-20, nineteen. The culmination is reached with thirty-two entries between 1521 and 1530. Twelve follow in the next five years (no less than four of them in 1535) and then they suddenly stop and during the remainder of the 16th century S. Erasmus is only remembered by a single individual who leaves him a candle in 1543. He appears to have been specially venerated at Canterbury, Faversham, and Sandwich. There was a brotherhood under his protection connected with the Church of the Austin Friars at Canterbury and one at S. Peter's, Sandwich. There was also an altar of S. Erasmus in S. Alphege, Canterbury. Whether our picture was the image referred to in any of these wills we shall probably never know.

It derives a special interest from the inscription painted upon it: *per fratrem Johannem Holynburne A. dñi. 1474*. There is also a small likeness of the said monk in the corner of the panel. He looks like a middle-aged man, certainly not less than thirty years old, probably more. His name implies a Kentish origin and he doubtless came from the village of Hollingborne between Maidstone and Ashford. He was, as a matter of

fact, a monk in the Abbey of Christ Church, the Cathedral Abbey, at Canterbury, and his name appears in the list of monks supplied to Archbishop Warham on the occasion of his Visitation in 1511⁴. He must then have been an old man. The inscription cannot be twisted into a signature and the portrait is obviously not that of an artist by himself. The picture was ordered, not painted, by John Hollingborne.

The chord of colour, which does not admit of useful description, is very different from that of any Netherlands picture known to me. The colours are dark and rich, and gold is employed for brocades and other details with excellent decorative effect. The artist was behind-hand in his knowledge of perspective. His facial types are peculiar. The noses are curious and the prominent chins a characteristic feature which might serve to identify other pictures by the same hand if any exist. The landscape background contains unusual incidents regarded from a continental standpoint. There is for instance a deer-park on the left, surrounded by a spile-fence of a type still characteristic of Kent. There is also, further round, a deer hunt in which the huntsmen are armed with long-bows, which I think is also an English touch. On the other hand the town behind on the right does not look English. The crow stepped gables might have been found in Canterbury at that date, but the highest tower looks like the belfry at Bruges in its lower part and the tower of Utrecht at the top. Moreover there are in the distance two church spires which look decidedly Rhenish, and are certainly not English. It seems probable therefore that the artist had studied abroad. He may have been an Englishman who had gone abroad to learn his art, or he may have been a German who had settled for some years in England, adapted his art to English tastes, and to a considerable extent lost touch with his own native school, whatever that may have been.

The picture is on the whole in very good preservation and is an important artistic document. Nothing seems to be known about its history. It would seem probable that Brother John presented it to his own Abbey, but there is no mention of it in any accessible inventory of the Abbey's possessions. Perhaps he gave it to the church of his native village. Who can say? Doubtless he intended it to preserve his memory among future generations. He is one of the very few whose hopes in that line have been fulfilled.

[At the wish of Sir Martin Conway and as an addition to his interesting note on the cult of S. Erasmus, attention is directed to a short paper drawn up by the late Henry Bradshaw, Librarian of the University of Cambridge, entitled "Notes upon the Various Spellings of the Name of S.

³ Duncan's paper in *S. Paul's Ecclesiological Soc.* III. (1895) p. 241.

⁴ *English Historical Review*, 1891, p. 20, note; W. G. Searle, *Ch. Ch. Cant.*, Cambridge, 1902, p. 172 ff.



THE MARTYRDOM OF S. ERASMUS (SOCIETY OF ANTIQUARIES)

A CANTERBURY PICTURE OF THE 15TH CENTURY

A Canterbury Picture of the 15th Century

Erasmus". In this short paper Bradshaw showed how the cult of S. Erasmus was prevalent in England during the latter half of the 15th century. In Caxton's "Golden Legend" the legend of S. Erasmus is added to the second issue of this book in 1489. A life of S. Erasmus was printed by Julian Notary in 1520. In Trinity Church, Cam-

bridge, there was an altar with a special light, dedicated to S. Erasmus, payments for which occur frequently in the church accounts from 1504-1530. The date on the painting at the Society of Antiquaries, 1474, is a further corroboration of Bradshaw's statement.⁵ [ED.]

⁵ Collected Papers of Henry Bradshaw. No. XX (Camb. Univ. Press).

ENGLISH PRIMITIVES—IV

BY W. R. LETHABY

THE WESTMINSTER AND CHERTSEY TILES AND ROMANCE PAINTINGS

IN the Chapter House at Westminster are some remarkable floor tiles, which bear figure designs. There are seated figures of Henry III, his Queen, and the Abbot, also figures of the Confessor giving his ring to the pilgrim, and some others of a romantic type. Some much-decayed inscriptions accompany these picture tiles, one of which begins with . . . REX HENRICUS, evidently Henry III, the builder of the Chapter House.

shown that tiles were at a later time brought to the Abbey by water—possibly from Windsor.² It has also been shown that the Chertsey Romance series was probably also made for Henry III. All this converges on the likelihood that they were used in the great works at Windsor Castle while Master William, the painter, was working there. That the King was fond of this kind of tile is shown by an order of his for a paving of "painted tile" (*tegula picta*), to be used in the Palace of Westminster in 1238.

The Chapter House tiles have recently been



FIGURES 1, 2, 3.—TILES FROM THE CHAPTER HOUSE, WESTMINSTER ABBEY

The accounts show that this floor was already paved in 1258; the designs of the tiles cannot, therefore, be later than c. 1255, and it is evident that they were designed by one of the best masters of the time. Further, it is certain from some of the subjects and the patterns that the tiles were actually designed for the Chapter House. In these picture tiles a new note appears—so far as I know for the first time in English pictorial design—the Romance note. Whether the hunting and music subjects were merely in "the general", or whether they were thought of as illustrating some incident or story, the romantic spirit is equally evident, and in the companion series found at Chertsey we find the Romances of Tristram and Richard illustrated by a long series of tiles. I have before shown that both sets of tiles are similar, and must have come from the same works; further, I have said that it appears to me that both of them were probably designed by the same painter.¹ Mr. Clayton has

cleaned, and the Chertsey tiles have been more fully published than before by Mr. R. Sherman Loomis, of the University of Illinois³; I have, therefore, compared them again, and am entirely convinced that the Westminster and Chertsey tiles were designed by the same painter, who, it seems to me, was probably Master William, of Westminster. One set I should date c. 1255 and the other c. 1260. To the points of resemblance before-mentioned I will now add the more detailed comparison of the Westminster tile, which has the subject of the Confessor giving his ring to the pilgrim (FIG. 4), with the Chertsey tile, which shows one man giving a letter to another [PLATE]. In both the figures on the right step forward with exactly the same action, and both figures wear the aristocratic *bliaut* arranged in exactly the same way. Indeed the resemblance is so close that not only is one figure practically a

¹ *Journ. Archaeol. Inst.* L, XIX, 1912.

Studies in Lang. and Lit., Vol. II, 1916.

³ *Walpole Society Ann.*, II.

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repetition, but the feeling is so similar that it is impossible to think any long time separated the



FIG. 4.—WESTMINSTER ABBEY

two series. The figure on the right of the Westminster tile has a hood like the figure on the left on the other tile; he also wears gloves, as do some of the figures in the Tristram series. The left hand Westminster figure stands in a graceful, swaying attitude which is characteristic of much later work: he draws around him his mantle and holds it by his left hand in a way which also occurs on the Chertsey tiles. Still one more point from this tile: in the upper leaf of the tree there is an aperture which turns it rather into two leaves seen in profile; exactly the same treatment is found on the central fleurons of crowns in the Chertsey series. Again, compare the curious position of the feet of the Westminster fiddler, toe pointing towards toe, with the feet of Tristram on the Chertsey tile where he teaches Iseult to play the harp. Finally, notice in both sets a special delight in elegantly designed hands sharply displayed against the background. Above I mentioned the romantic character of some of the Westminster tiles. This especially applies to four of them. On one of these are two minstrels, a harper and a fiddler; the other three are occupied by a hunting scene; on the first of the three is a horseman blowing his horn, on the second is an archer who has just loosed his arrow, and on the third is a stag struck by the arrow and pursued by a dog (Figs. 1, 2, 3.). A decayed inscription was read by Mr. Clayton as *hic resonant ca[n]tus . . . cervis . . .*. The first two words are certain except for the last two letters. I give here in the first line Mr. Clayton's letters, and beneath it my reading.

H RESONAN·C·T U·TIC·R·IS· . . .

h RESONAR·CAT· . . TICER·IS· . . .

The eighth letter was certainly R, although little more than P remains: the first two words must have been *hic resonaret*.

If not a romance subject, it is certainly romantic. The French inscriptions of the Tristram series began in a similar way + CI for *ici*.

The drawing of both sets of tiles is as sure as the drawing of a Greek vase painter, and wonderfully like it. None of them has ever been copied carefully enough to do them justice. My illustrations of the Westminster tiles are from sketches quickly made when the matting, which usually covers most of them, has been up. I therefore give them small, but one I have redrawn a little more carefully and give it on a larger size (FIG. 4) for comparison with a Chertsey tile. The Chertsey tiles have been better drawn, but still not well enough. The third tile on the plate shows Sher-



FIG. 5.—CHERTSEY ABBEY

lock's version of one of these, and I give in FIG. 5 an amended drawing of part of the same tile, which better explains the drapery and other points.

The tile drawings obviously belong to the St. Albans or Westminster schools; they are the work of a very able master working about 1255-1265, and some of them were certainly designed for Westminster Abbey, while all were almost certainly designed for Henry III. All this points to Master William, the king's favourite painter at this time. Moreover, the designs have many points in common with the St. Faith of Westminster, which was before assigned to that master. In that picture we find elegantly drawn hands, one of which is extended against the background, the crown is narrow-rimmed with five-lobed fleurons; the much crinkled drapery of the tunic is very like drapery on the tiles, rendered in a simpler way of course; on the tiles too we find vair lining to the mantle. Finally the "signature" figure of the praying monk is curiously like the monks which appear on the Chertsey tiles. Having thus additional grounds for comparison I wish now to set down some of the main points of the



evidence that the figure of S. Faith described in part III was probably painted c. 1270—1275. (1) Although the figure seems advanced in some respects for such a date the painted niche in which it stands and the chevron ornament on the arch might well be a generation earlier. (2) The rigidly frontal head of the figure with long hair falling on the shoulders, the red cheeks and staring eyes derive from a type of *Mariola* going back to the time of Walter of Colchester. The bottom edge of the drapery falling over the little pointed shoes is not unlike the similar part of the *Mariola* of Matthew Paris. (3) Taking the whole together, the painting is evidently much earlier in type than the work in the Painted Chamber, and still earlier than the Sedilia paintings (c. 1308). (4) The facts as to the "signature" figure being suitable for Master William, the painter-monk, who seems to have been working until c. 1275 or later, and that figure painting is known to have been executed in the church in 1270, harmonise perfectly with the suggested date. (5) The advanced technique is to be accounted for by the influence of the Retable, which is otherwise traceable in the work. (6) Count Paul Biver thinks that the folds of the robe, showing in "steps" at the edges, should date the figure in the 14th century. Stepped and convoluted edges can be traced well back in the 13th century and before. The treatment was well known in Saxon days, see for example the Virgin's robe in the Harleian *Crucifixion* in the British Museum (10th century). The same characteristic appears in the Winchester Psalter (12th century). Compare Matthew Paris's drawing in part II and the statues in Westminster Chapter House (c. 1260). See also Prior and Gardner's *Sculpture* for a note on convoluted edges of drapery. Vair linings appear, as we have seen, on the Chertsey tiles, and also in paintings of Winchester School c. 1230-1240.

It may be observed that the "signature" figure is not white-haired, as Master William most probably was c. 1270; on the other hand, if it had been the figure of an abbot he would surely have been distinguished by ring, mitre, or pastoral staff. Beneath the figure of S. Faith is a small square panel which contains a *Crucifixion*. This also seems of advanced style, but the figures are short and have a good deal of the character of those on the tiles (cf. Fig. 4).

Turning now to the Chertsey tiles the following small points of detail may be specially noted: "jerked" ends of drapery are in the St. Albans tradition: the knot of drapery on the shoulder of one figure appears also in a sculpture (c. 1260) at Westminster and earlier in the Chapel of the Guardian Angels at Winchester: Tristram being kissed by Mark is like the kissing drawing in the St. Albans Life of Offa: Tristram wading lifts his garment as does a S. Christopher in the West-

minster Psalter, which will be referred to later: the forms of the limbs are shown beneath the draperies in a very similar way on this same drawing as on the tiles. One of the mantles is lined with vair. The draperies of the tiles are most graceful and masterly, the gestures are free and gay, and there is much energetic movement. In three or four cases the figures have ground beneath them, which is expressed as a band with an irregularly undulating top edge.

The Chertsey tiles were published by Shurlock in 1885. I made a short study of them in 1913 for the Walpole Society in which I showed that they depended on the text of *Tristram* written by the poet Thomas towards the end of the 12th century.⁴ An admirable account of the whole subject has now been published by an American scholar who has pieced together several more subjects from the fragments and identified others. Some few of the identifications are still doubtful, and in one I think Mr. Loomis decides against the evidence. This is Shurlock's 16, which shows a slight youthful figure climbing a ladder to enter a boat or ship in which a woman waits (Fig. 6). Comparing it



FIG. 6.—CHERTSEY ABBEY

with Shurlock's 26, which shows Iseult's voyage to the assistance of the dying Tristram, I read 16 as the embarkation of Iseult. Mr. Loomis points out (1) the admitted fact that the figure entering the boat is clothed like a young man, and (2) that a ladder would not be required in entering a boat waiting at the river bank as required by the story. He identifies it, therefore, with the scene where

⁴ In my article I suggested that the shield of Tristram imitated the royal shield of the time; if Mr. O. Barron is right in assigning to Richard I. a single rampant lion the shields were identical. ("Heraldry" in *Encyc. Brit.*).

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"at a shallow in the river" Tristram disguised as a pilgrim waited to carry Iseult from the boat: "Right, so Tristram came to the boat and carried her in his arms". (1) Now it is at once evident that the tile does not represent the typical part of this episode; all that can be claimed is that it shows Tristram ascending a ladder to carry Iseult, and it is evident he would have to carry her down the same ladder. On the other hand the embarkation of Iseult is the centre of an essential episode in the story. Further, the youthful figure is not disguised as a pilgrim, nor does the woman in the boat look like the beautiful Iseult. (2) The ladder is required even less for the wading ashore from a boat in the shallow of a river than in my identification, so the argument against the ladder falls out. However, the mounting a ladder into a boat or ship is a regular formula for embarking on a journey, it is found for instance in the S. Eustache window at Chartres in a form just like ours, and there is another example in the glass at Canterbury. The ladder then is wholly on my side. (3) My Iseult is disguised, which the text does not clearly say she was, although she well might be, but his Tristram is not disguised, which the text most definitely says he was, and it is a point essential to the landing subject. The balance therefore is again much in my favour. Now considering 16 and 26 together it is evident to me that the two figures in the centre of 26 are Iseult and Brangwin, and that they are the same two as the woman waiting in the boat in 26 and the youthful figure embarking. Turning to the text of Thomas we find that the embarkation was in secret and accomplished with great address. When all the world slept the boat was ready on the rising tide. *Enfin la reine y est entrée*. Now it seems to me that disguise is suggested in this, or in any case that an artist could best interpret the text by a disguised figure. The figure is slight and girlish and would perfectly fit a disguised Iseult. The subject is an embarkation; the silence and secrecy are perfectly suggested in the design; it illustrates Iseult entering last and joining the waiting Brangwin, and even the *flot montant* is depicted most uncompromisingly.⁵

One of the reasons which show that the tiles were made in the first place for Henry III is, that besides the Tristram subjects, other tiles deal with the exploits of Richard Lion-heart. I before showed that one of these was the duel between Richard and Saladin, a subject which the King, in 1250, had painted in his chamber at Clarendon, very probably, by the way, by Master William. Mr. Loomis shows the high probability that a second tile represents Richard and the lion, although it is so similar to representations of Samson and the lion that it is difficult of proof.

⁵ The illustration to the other subject in the Strasbourg Tristram shows T. disguised carrying Iseult.

I can, however, add one other little link in the chain. At Westminster Abbey, in the North Transept, near a king's head, which must have been intended for Henry III, is a single decorative carving of Richard or Samson and the lion; and at Hailes, an abbey built by Henry's brother, a fine boss has been found having the same subject. Several of the Chertsey tiles have romantic subjects not belonging to either the Tristram or the Richard series. Mr. Loomis thinks they may be only generally romantic, but some of them are of knights and lions, and it seems possible that they may have been selected as parallels to Richard's combat with the lion.



FIG. 7.—WESTMINSTER ABBEY

There is evidence enough to show that paintings from romance subjects must have been common from the early years of Henry III. In the King's Palace at Clarendon near Salisbury was an important room, which is frequently mentioned, from 1238 for twenty years, as the Chamber of Alexander. This was certainly because the Romance of Alexander was painted there, as is proved by an order of the year 1252, that the *Story of Alexander* should be painted round the Queen's chamber at Nottingham. As a general rule we should expect that what is found in wall paintings appeared before in books. Now in 1237 there is an entry in the Pipe Rolls of a payment for silver hasps and key for the King's great book (*magnum librum*) of Romances. Warton, who quotes this, says, "that this superb volume was in French may be partly collected from the title, and it is probable that it contained the Romance of Richard I". In 1249-50 the Master of the Knights Templars was ordered to deliver, for the use of the Queen's works at Westminster Palace, the *librum magnum* in his house at London, written in the French language and containing the *gests* of Antioch and of the Kings and others. Four years later we find that a room in the Palace was called the Antioch Chamber, obviously from paintings copied from the great book, presumably the same book which was mentioned in 1237. There is a fine MS. of Alexander illustrated with drawings (c. 1250) at Trinity College, Cambridge.

The King's own chamber at Clarendon was painted in 1251, with the "Story of Antioch and

the *Duellum* of King Richard".⁶ In this same year again the King's Chamber at the Tower of London was painted with the Story of Antioch. The King's great book of Romances, mentioned in 1237, was doubtless the source for the paintings from the Romance of Alexander at Clarendon, 1238, and at Nottingham, 1252; for the story of Antioch and deeds of King Richard painted at Clarendon, Westminster, and the Tower; and probably for the Romance tiles of Chertsey. There is, as we shall see later, some evidence of there having been in the 13th century paintings of another romance subject, the *Pas Saladin*.

The Chertsey tiles are especially interesting in representing this romance cycle. The Life of Offa, by Matthew Paris, which closely resembles the pictured romance books of the middle of the 13th century, has drawings which are very like the style of the tile designs, and the drawings in a medical book at Trinity College, Cambridge, are still more like. This, as well as the Alexander MS. mentioned above, is probably a St. Albans book (1250).

We fortunately know the general type of the "painted chambers" from that once at Westminster.⁷ The Antioch Chamber at Clarendon was doubtless painted in bands in a similar way. It had a wainscot of "green scintillated with gold." On the hood of the fireplace was a Wheel of Fortune and a Jesse tree. The Queen's Chamber had the Twelve Months of the Year over the fireplace, and a small chamber close by had a "city" painted over the door.

Dugdale has printed an ancient record in French by which it appears that there was a hall in the Castle of Dover called Arthur's Hall, and a chamber called Ginevra's Chamber (Monasticon ii. 2).

In 1243 it was ordered that in the King's (H III) Hall at Dublin Castle should be painted "A King and Queen sitting with their baronage." These must have been portraits of sorts. That the idea of representing contemporary happenings was not strange is shown by the fact that early in the 14th century Bishop Langton, of Lichfield, built "a fair habitation where, in a goodly hall, he caused to be excellently well painted the Coronation, Marriage, Wars and Funeral of his patron Edward I".⁸ In the King's wardrobe at Westminster Master William painted the rescue of a King (Henry III?) by his dogs from his seditious subjects.

In 1237, under the great story in the King's Chamber at Westminster, was painted figures of lions, birds and other beasts.

⁶ According to Mr. Loomis the story of Antioch was "the romantic history of the third crusade: the literary authority was probably the well-known *Chanson de Antioche*."

⁷ There was already a "Painted Chamber" at Winchester Castle in 1233.

⁸ Browne-Willis, i, 377.

In the Hall at Winchester Castle a wainscot of green starred with gold having circles containing histories of the Old and New Testaments was painted in 1238. A map of the world was painted in 1239, and in 1256 S. George on the wall of the entry to the Hall; over the door was a painted statue of S. Edward. On the interior of the gable end was a Wheel of Fortune which must have resembled that (c. 1280) in Rochester Cathedral. In 1267 all the doors and windows of the King's Hall and Chamber at Winchester were painted with his arms. Shields of arms of course formed admirable "decorative" material. Stow tells of the Hall of the Basings in London, the wall of which was covered with their gyrony coats.

At Peterborough, Abbot Godfrey (elected 1299) decorated the "Knights Chamber" over the great gatehouse with paintings. According to Gunton, "painted on the wall were pictures of Knights who held lands of the Abbey, and the very rafters were adorned with coats of arms". Chaucer in the "Parliament of Fowls" describes walls of a type he must actually have seen—"Within painted over all of many a story":

"Biblis, Dido, Tisbe and Piramis,
Tristram, Isoude, Paris and Achilles".

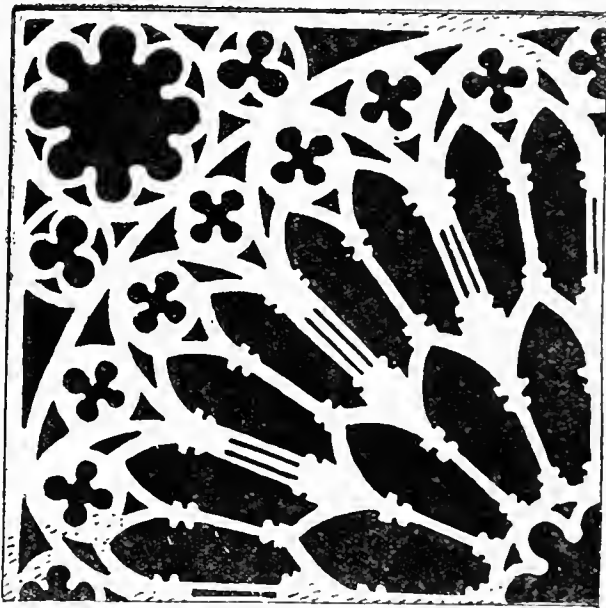


FIG. 8.—WESTMINSTER: ONE OF FOUR TILES

NOTE ON ARCHITECTURAL DRAWING.

One of the tile designs in the Chapter House, which fills four tiles, is, as Scott showed, an accurate representation of the great rose windows of the Transepts, and it is in fact one of the best "architectural drawings" of an early period which have been preserved in England. The painted niche of the S. Faith is also an "elevation", as were the architectural features in the paintings of the

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Painted Chamber. A still more interesting drawing of architectural character is a pen-and-ink design in the Black Book of the Exchequer at the Record Office. This was published by the *Percy Society* in 1845 with a poem on the martyrdom of Becket. The drawing is there said to be so early as 1220, but I cannot think it is earlier than 1250 or 1260. Its chief value is in the architectural framework around the figure, the drawing of which must be exactly like the working drawings which would have been made for the



FIG. 9.—WESTMINSTER ABBEY

building of the Abbey Church. It is in fact the best 13th-century drawing of architecture of English origin which is known to exist.⁹ The Exchequer was in the Palace, and this must be a Westminster drawing. The fine stained glass panels preserved in Jerusalem Chamber, from one of the original windows in the church, c. 1260-70, is doubtless from the design of a Westminster artist.

⁹ A design for an early 14th century window, scratched on a stone now in the museum at Cambridge, was illustrated in this Magazine by Mr. Coulton a few years ago.

GILLES LÉGARÉ AND HIS WORK BY JOAN EVANS

IF the cinquecento was the Augustan Age of jewellery, its decadence in the next century was too slow to justify the obscurity into which the history of the craft during the later seicento has been allowed to fall. The fine tradition of such artists as Le Blon and Toutin of Chateaudun was yet strong enough to set some restraint upon the use of precious stones for their own sake, and to maintain the importance of the setting and design of the jewel as a whole; in fact, the craftsmen of the time of Louis XIV were still *maîtres-orfèvres* rather than *bijoutiers*. Such men were occupied not only in fabricating personal ornaments, but also in working for the connoisseurs and collectors of the day, in mounting their ancient cameos, intaglios and engraved gems

dans l'argent et dans l'or, pour y former des vases, des statues, des obélisques, des écrins, des miroirs, des globes, des coffins, des chandeliers suspendus, et autres choses semblables.¹

The school of French enamellers of the earlier 17th century left behind them a splendid tradition not only of accomplishment but also of versatility; they practised *champlevé*, *cloisonné* and painted enamel and *émail en ronde bosse*, as well as the less common *émail en taille d'épargne* and their own characteristic *émail en résille sur verre*. To these the ensuing generation added yet another art: namely that delicate miniature painting in enamel which is said to have been introduced by Toutin and Gribelin, and to have been first perfected by Petitot.

The style of jewellery had been profoundly

¹ Michel de Marolles. *Mémoires* Amsterdam 1755, III, p. 217; Paris ed. Dufour, 1879, p. 324.

influenced by the discovery of the principle of cutting rose diamonds by Dutch lapidaries working under the patronage of Cardinal Mazarin, and by the reign of Louis XIV the *taille en seize* had come into general use. The Abbé de Marolles, writing in 1657, states in his *Mémoires*² that the art of cutting diamonds and other precious stones was practised in Paris itself. Of the celebrated designers of jewels of the period of Louis XIV—Gilles Légaré, Balthasar Moncornet, Jean Vauquer—the most interesting is Gilles Légaré, a member of a family of goldsmith-designers. The contract of marriage between the Comte de Créange and Mlle. de Coligny, drawn up at the Chateau de Dinteville on August 7th, 1621, records that "maître Gédéon Légaré orfèvre-juré" living at Chaumont, was invited to the castle to make an inventory of the bride's jewels.³ Laurent Légaré, jeweller and engraver, worked early in the 17th century; there is a large bouquet of flowers in the "peascod" style, signed by him and dated 1625, in the Bibliothèque Nationale. The before-quoted Abbé de Marolles mentions them both:

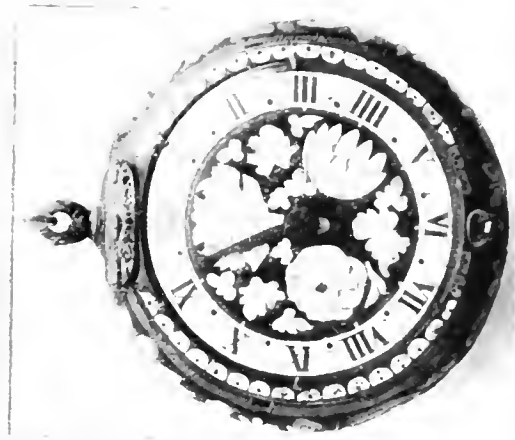
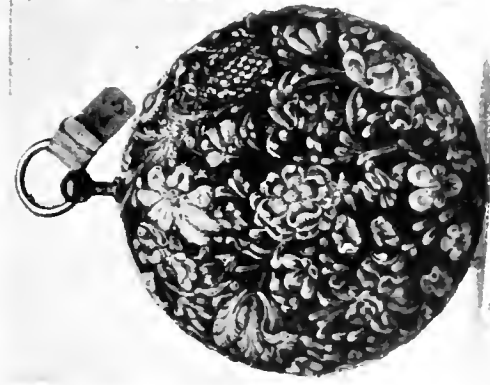
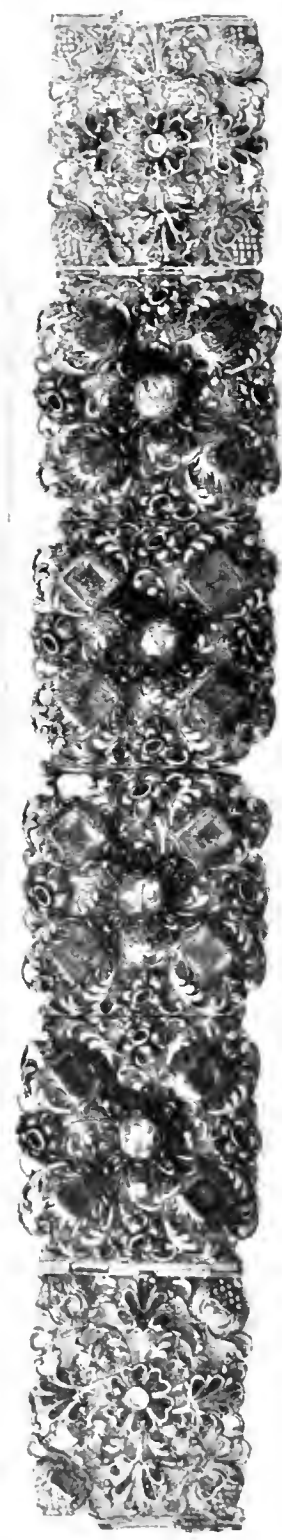
"Faudroit-il oublier, touchant l'orfèvrerie L'un et l'autre Egaré, Laurent et Gédéon?"

A third Légaré, Benigne, was also a jeweller at Chaumont at this date.⁴ His son, the second Gédéon Légaré, (1615-1676) was also a jeweller; he worked at the Rue St. Lambert in the Faubourg St. Germain, and published a "*Livre de Feuilles d'Orfèvrerie*"—sprays, wreaths and bouquets of

² *Op. cit.*, *passim*, p. 206.

³ Du Bouchet, *Histoire de la maison de Coligny*, 1662, Vol. II, p. 623.

⁴ My thanks are due to M. Marquet de Vasselot for a reference to this member of the family of Légaré.



(A) MINIATURE FRAME (GLEN'S COLLECTION, VICTORIA AND ALBERT MUSEUM). (B) FRAME OF CAMERO; IN STYLE OF GILLES LEVARE (FORMERLY IN COLLECTION OF THE DUC DE MARIENBOURG). (C) ENGLISH WATCH, LATE 17TH CENT. (VICTORIA AND ALBERT MUSEUM). (D) BRACELET IN THE STYLE OF GILLES LEVARE (MISS JOAN EVANS). (E, F) BACK AND FACE OF WATCH; BY DANIEL BOUQUET (BRITISH MUSEUM).

Gilles Légaré and His Work

leaves and "peascods" such as might well be executed by such processes as *émail en résille sur verre*. Besides such designs, we find in some of his work those sprays of naturalistic flowers which succeeded the earlier conventional leaf forms in the ornament books of jewellery. Pierre Bain, the well-known enameller, who likewise came of a family of architects and goldsmiths, married Gédéon's sister Elizabeth, and jointly received with him on Sept. 9, 1671, at Colbert's suggestion, lodgings under the Grande Galerie of the Louvre, next to those occupied by the great cabinet-maker Boulle.⁵ Gilles, the most successful of the family, was probably the son of the elder Gédéon, and was born at Chaumont-en-Bassigny about 1610.⁶ Like his fellow-countryman Bérain the decorative artist, he moved to Paris. In 1663 he appears as Court Jeweller, being thus described on the title-page of the "*Livre des Ouvrages d'Orfèvrerie fait par Gilles Légaré Orfèvre du Roy, rue de la vieille drapperie devant le Palais au Barillet proche St. Pierre des Arcis*." His second book, of which the title-page only is known, was entitled "*Nouveau Livre d'Ornements*", and was published in 1692.

The *Livre des Ouvrages* contains designs for seals, rings, chains, bracelets, pendants and miniature cases. Pearls and rose and table-cut gems appear in the designs, though there is, as is usual in the 17th century, an absence of cabochon stones. The most interesting feature is the enamel work, which is used not only independently for such things as miniature frames, but also for the backs of all ornaments set with gems. Where a solid background is not necessary the enamel is worked as a fret [PLATE C]. It was this peculiarly delicate technique that made the work of Gilles Légaré famous in his own time. The main lines of the ornaments are such as might be expected in the reign of Louis XIV: linked plaques, bows, pear-shaped pendants and crosses. He sometimes applies to these an ornament of very varied floral forms. The tops of his pendants and brooches are often broken by a twisted ribbon ornament, of a kind which can be very effectively treated in opaque enamel. Famous as was Gilles Légaré among his contemporaries, few works of his with an authenticated history have survived. The best known of these is the frame of a miniature by Petitot of Henriette d'Angennes, Comtesse d'Olonne, as Diana, which belonged to the 18th century connoisseur Mariette, and was bought by Horace Walpole at his sale in 1774. It is now at Dorchester House.⁷ The frame is a particularly beautiful wreath of tulips, roses, jonquils, fritillaries, and many smaller flowers,

most skilfully wrought on a very minute scale and enamelled in natural colours. Another miniature by Petitot—that of an ecclesiastic, belonging to Lord Dartrey—is in a frame so closely resembling that of the miniature of the Comtesse d'Olonne that it seems justifiable to attribute this also to Légaré. Yet another miniature by Petitot—that of a man described as Louis XIV in the Jones Collection at the Victoria and Albert Museum—has an enamelled frame showing several of the characteristics of Gilles Légaré's work; the flowers in relief are here divided by scrolls and birds [PLATE, A]. Like the two other miniature frames mentioned, this has its inner edge finished with a minute coiled ornament in enamel. This same finish is also found in association with enamel in a floral pattern on the back of a "lesser George" in the collection of H.M. the King, which once belonged to Charles II and may very probably be of French workmanship.⁸ The frame of birds and scrolling foliage of the miniature of Madame de Noirmoutiers in the Pierpont Morgan Collection⁹ may be compared with that of the miniature of the so-called Louis XIV in the Jones collection. Other miniature cases with varied floral ornament in enamel—such as that of a miniature of a gentleman of the Royal house of Austria in the Pierpont Morgan collection¹⁰ are of less delicate workmanship, and were probably executed by contemporary imitators of Légaré. The frame of a cameo of Lucrezia de' Medici, wife of Alfonso II of Ferrara, that formed part of the collection of Louis XIV, and is still in the Cabinet des Médailles¹¹, is another very fine example of that enamel which has been associated with the name of Gilles Légaré. This also is encircled by a wreath of mixed flowers, of which the minutely seeded centres, the petals in fairly high relief, and the natural colouring recall the miniature-frames previously described. A similar frame surrounds a cameo that once formed part of the Marlborough collection [PLATE, B], and the same fretted flower enamel is used rather differently for the setting of an ancient Roman cameo in the collection of H.M. the King: it is here arranged as a rounded band encircling the rather heavy gold setting of the gem¹².

Gilles Légaré's designs for rings form perhaps the least interesting part of his work; several are mourning rings enamelled with skulls dreary enough to satisfy the taste of Louis XIII. or Madame de Maintenon, while the others appear to lack grace and proportion. The more typical flower enamel is occasionally found on English and Burlington Fine Arts Club, *Catalogue of Portrait Miniatures*, 1889, p. 78, Plate xxviii.

⁵ *Connoisseur*, Vol. v. 1903, p. 80.

⁶ G. C. Williamson. *Catalogue of the Miniatures in Pierpont Morgan Collection*, No. 387.

⁷ *Ibid.* No. 503.

⁸ Babelon. *Camées Antiques et Modernes de la Bibliothèque Nationale*. Pl. LXIX. No. 961.

⁹ Clifford Smith, II. *Jewellery*. Plate XLIV, 15.

⁵ A. Jal. *Dictionnaire de Biographie et d'Histoire*, s. v. Pierre Bain.

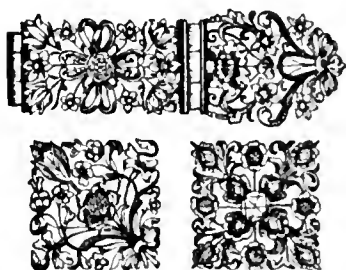
⁶ E. Jolibois. *La Haute Marne ancienne et moderne*, Chaumont, 1858; p. 328.

⁷ H. C. Clousot. *La Revue de l'Art*, Vol. xxx, 1911, p. 180,

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posy rings; a particularly interesting openwork one filled with hair, belonging to Viscount Falkland, bears the posy, "Difficulty sweetens enjoyment."¹³ Another memorial ring, now in my possession, is of the same type, though skulls and cross bones are here introduced among the flowers; this, however, shows the coarser handiwork of the imitators of Gilles Légaré and compares unfavourably with the work of the master himself.

Légaré's designs for seals include several of which the handle is designed as a pierced and enamelled monogram surmounted by a coronet, closely resembling a pendant, formerly in the Whitehead collection,¹⁴ but his most interesting seal designs are planned for flower enamel in slight relief, and may be compared with the steel seal of Anne Fitz-Roy, the daughter of the Duchess of Cleveland and Charles II., belonging to Col. Croft Lyons, and with a similar seal in the British Museum. All these are decorated with enamel alone, and are settings for a miniature, cameo, or intaglio rather than ornaments of free design. Such jewelled ornaments, however, form the bulk of the engraved designs of Gilles Légaré, and though the intrinsic value of the stones with which they were gemmed may have led later generations to destroy the enamel setting, a few at least may have escaped the destructive hands of later jewellers. I have a bracelet [PLATE, D], or possibly part of a larger ornament, once in the Whitehead Collection, which is formed of linked plaques, of which



DESIGNS FOR BRACELET OR NECKLACE FROM "L'ŒUVRE DE BIJOUTERIE ET JOAILLERIE DE LA RENAISSANCE À LOUIS XIV"; GILLES LÉGARÉ

the design may be compared with some of Gilles Légaré's engraved pattern (FIGURE). The four central plaques closely resemble the design shown here. The centre is set with a rose diamond, the stones in the corners being in two cases rubies and in two emeralds, both table cut. The scrolling leaves are enamelled in pale colours, the flowers in red and blue, while the back is of gold, engraved in a flower pattern. A closer study of the back shews that each part of the design was made and enamelled separately, and finished with a pin of gold. This was passed through a hole in the pierced foundation of the plaque, and there split and bent back so as to hold the ornament in place. The plaques on either side of the four jewelled ones are not set with stones but enamelled in colours in a design resembling that which appears above. It is not known who enamelled this or any of the ornaments previously

described, though it is tempting to suppose that some at least were the work of Gilles Légaré himself.

Several watches exist, however, signed by their makers, of which the design owes much to the pattern of Légaré, though we do not find his characteristic pierced enamel. Perhaps the most famous of these is the "Great Ruby Watch" of Nicholas Rugends the younger (c. 1670-1730), once in the collection of the late Baroness Alphonse de Rothschild, and now in the Pierpont Morgan collection¹⁵. The upper case is enamelled blue in the interior, with scroll-work decoration in black—a type of ornament also found in Légaré's engraved patterns. On the outside it is enamelled with many sorts of flowers in relief on a black ground, with a central ornament and an outer circle of rubies. The dial is ornamented with coloured flowers enamelled on a flat white ground, and the watch hangs from a bow ornament comparable with a type of brooch common in pictures of the middle of the 17th century. With this watch may be compared the remarkably fine one by Daniel Bouquet in the British Museum [PLATE, F]. The black ground of the watch is enamelled in relief with flowers—tulips, lilies, fritillaries, roses, jonquils, pansies, and others—and on the side not shewn in the illustration is set a circle of small diamonds. Another great enameller of the time—Christopher Morlière of Blois, the pupil of Toutin—worked in this style; two cases from his hand are in the Pierpont Morgan collection¹⁶, but he usually treats the flower patterns in flat enamel, and not in high relief. A different treatment appears on the case of a watch signed "Jaques Huon à Paris" in the Victoria and Albert Museum [PLATE, E, E,] which is enamelled with pink "camaieu" flowers on a black ground. Other treatments of similar designs—for instance that on an English watch lately added to the same museum [PLATE, C]—are yet further removed in style and technique from the work of Gilles Légaré, though the general type of his designs is still retained. Such decoration, indeed, was so popular that it is even found on objects other than personal ornaments: as, for instance, the handles of spoons in the Marlay bequest in the Fitzwilliam Museum, and in Colonel Croft Lyons's collection.

The influence of Gilles Légaré's pattern books was lasting, though few could accomplish the delicacy of his fretted enamels. With him the dynasty of Légaré ceases to be known to fame; of the last recorded of its members—a jeweller mentioned in a document of 1724,¹⁷ even the Christian name is unknown.

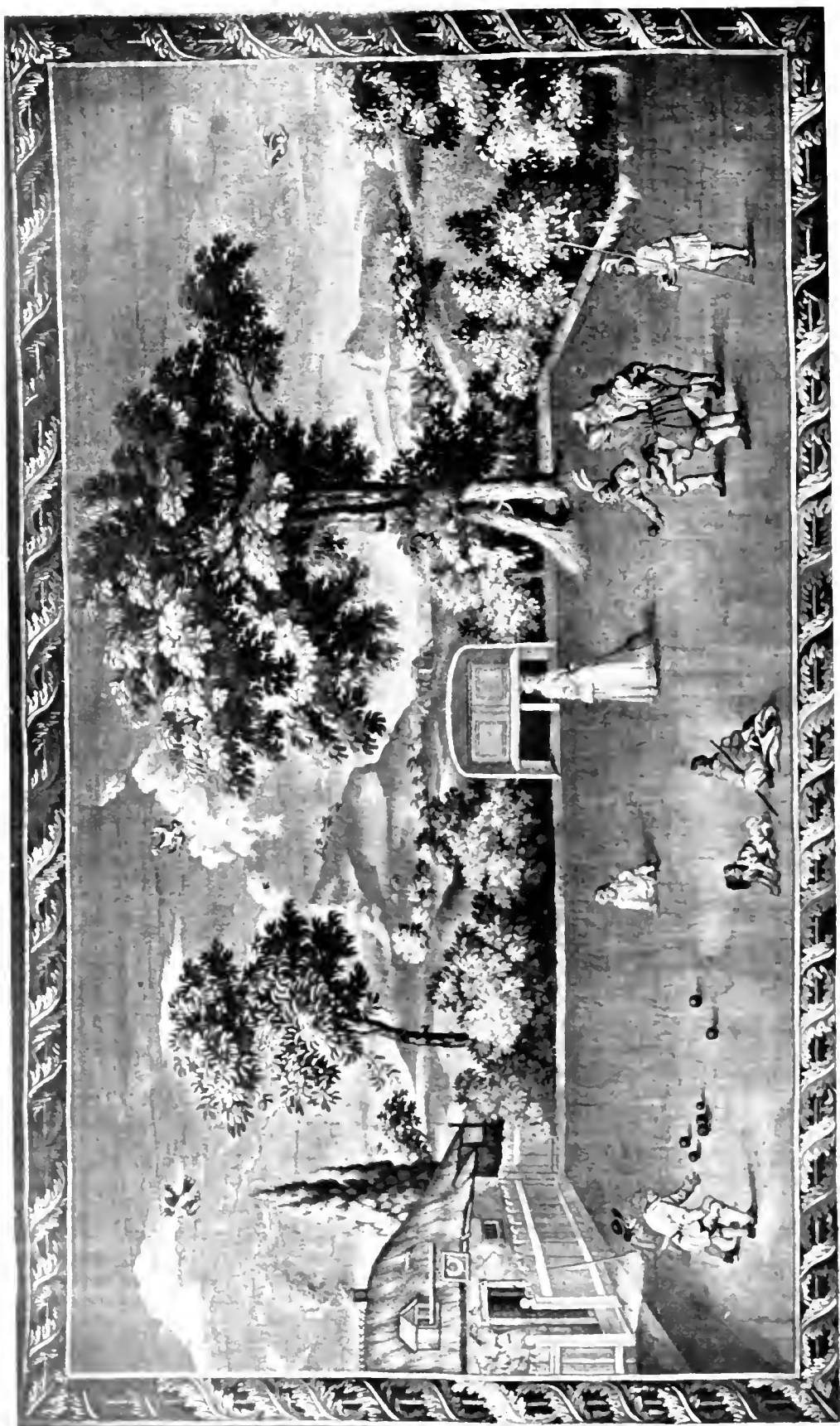
¹⁵ Williamson, *Catalogue of the jewels in the Pierpont Morgan Collection*. No. 95.

¹⁶ *Ibid.* Nos. 77 and 78.

¹⁷ *Réunion des Sociétés des Beaux-Arts des Départements*, vol. XVIII, p. 280. I owe this reference to the kindness of M. Marquet de Vasselot.


¹³ *Ibid.* Pl. XLIV, No. 8.

¹⁴ *Ibid.* Pl. XLII, No. 4.



TAPSTRY REPRESENTING A FLOWING GLEN (FORT ABINGDON)

AN ENGLISH TAPESTRY PANEL AT ADDINGTON BY A. F. KENDRICK

OME little courage is required to claim an English origin for the tapestry, the property of Lord Addington, which forms the subject of this short notice [PLATE]. It is true that we have already left behind us the times when the attribution of this or that tapestry to English craftsmen was largely a matter of individual temperament, but often enough we cannot even yet lay claim to the possession of any sure criterion. At any rate we have learnt to differentiate three stages in the history of English tapestry-making—the Elizabethan, the 17th century, and the 18th.


The first, located in the midlands, is exemplified in the tapestry-maps, which all can see, for the time being, who care to make a journey to South Kensington. Round these a small group, chiefly heraldic panels of modest dimensions, is coming into recognition. The second is represented by the Mortlake factory, covering practically the whole of the century, and marking a high technical standard in its earlier stages. Many of the best pieces left this country during the Commonwealth (among them some fine sets in the Mobilier National, Paris), but the subjects of most of the Mortlake sets are known, and the distinctive mark of the factory is still to be found upon them in many cases. As a rule, therefore, their identification is not difficult. The third stage comprises various ateliers, chiefly in and around London, which sprung up during the decline or after the closing of the Mortlake works. Something is known about the ateliers of Vanderbank, Ellis, and Saunders in Soho, of Benood at Lambeth, and one or two others. The names "Mazarind" on a set of *chinoiseries*, which found their way to Russia, and came back to England some years ago in the possession of Mr. Grenfell, and "J. Morris" who wove his name, with the date 1723, on one of the two panels from Perrystone Court, sold at Christie's in July last, record pretty well all we know of two highly skilful English weavers. But it is not to any of these

that we must ascribe Lord Addington's panel. It bears no name or mark. The first impression that it might be English was due largely to a certain trick in blending colours, producing a peculiar grained or speckled effect most apparent in the foliage and the tree-trunks. There is also a freshness and simplicity of treatment which is marked at once, but does not lend itself easily to verbal definition. The cartoon evidently was derived from the Low Countries. It bears the indelible trace of the style which the younger Teniers made his own, and which has led our gallant neighbours felicitously to classify all such tapestries as *des tenières*. The dress and attitudes of the village players, the low thatched building with its tiny square window, and the inn-sign suspended from a pole projecting out of the upper story, together serve to identify the artist.

The border provides a very useful clue to the weaver. Unlike the main subjects, the border designs were very often characteristic of the factory which reproduced them. In this case it is a succession of acanthus leaves, chiefly in reds and blues, twined loosely round a central rod on a ground of the tone of dark brown lacquer. The same motive is found in the border of a tapestry—a hunting scene—offered on sale in London a few years ago. That tapestry had in the corner the factory mark—the arms of the City of London—with the name "Bradshaw" above and "Stranover" below. We know little further about Bradshaw, except that he worked in London in the earlier years of the 18th century, and that his name appears as well on some fine tapestry furniture-covers in the possession of Earl Brownlow at Belton House. Those are of a different class of design, but the hunting-scene showed many points of similarity to Lord Addington's panel in the treatment of the landscape. The latter is a small panel, measuring 8 ft. high and 13 ft. 9 in. wide. Its varied and sunny foliage combines with the cool distance to create a pleasant decorative effect which speaks well for Bradshaw's skill.

THE SIR HUGH LANE PICTURES AT THE NATIONAL GALLERY

BY ROGER FRY

LL the great revolutionary painters of the 19th century were devoted admirers of the old masters; perhaps they were the only intelligent and discriminating ones. It is they and they alone that take rank naturally in the great sequence of tradition, so that the Hugh Lane room at the National Gallery produces far less sense of incongruity than let us say the portrait of Lord Kitchener. It is true that the collection is oddly

miscellaneous and that a good many of the painters here represented have already had their brief moment of fame and are not likely to retain their hold on our interest. Mancini for instance is obviously only on sufferance among serious painters. The pretence of a rather wild and extravagant quality which made a momentary flutter among the less perceptive critics is here shown to be a mere mannerism imposed on the vulgarlest photographic vision. His early work which

The Sir Hugh Lane Pictures at the National Gallery

figures in this collection is just the ordinary realistic pot-boiler rather below than above Royal Academy standard.

Alfred Stevens, another master of a peculiar pictorial cuisine, is certainly less blatant, and the sauce with which he dishes up a very commonplace motive is in its way exquisite, but it is clear that there is nothing here but a purely external sensibility, that his technique is not the outcome of a passionately felt vision, but merely a sensual delight in particular kinds of *matière*. In short his painting is merely adornment, not expression.

But there is no need to linger over the lapses of Sir Hugh Lane's rather eclectic and haphazard taste; our gratitude to him is not diminished, since it is much more important that good work should be bought than that bad should be discouraged.

And among the good things there are a few of such supreme merit that without prejudging the much debated question of their final allocation, one may say that their exhibition at Trafalgar Square is of national importance.

What might not happen to the future art of England if all young painters could come and study again and again Renoir's masterpiece *Les Parapluies*! [PLATE, 1]. Here are all the hard-won victories, over struggles from which British art has consistently turned aside. It is a work which cost even Renoir immense effort and years of work, and its freshness and gaiety, its brilliance and directness, are not the result of clever improvisation, but of that passionate intensity of feeling which broods upon a theme until it yields up its last particle of material; until all is informed with a single idea; until every touch takes its place inevitably in the whole. It is this discovery of form which is such an intolerable effort even to the most gifted of men that nearly all artists shy from it sometimes, and most artists all the time. Taking refuge in a formula either of their own creation or of another's, they accept some mould into which the material of life can be run, rather than make afresh out of the material itself its own appropriate design.

It is this positive creative effort that marks the classical work of art, and if ever a picture had the quality of a classic, this is one. Here nothing is for effect, no heightening of emotion, no underlining of the impressive or the delightful or the surprising qualities of things, but an even, impartial, contemplative realization of what is essential—of the meaning which lies quite apart from the associated ideas and the use and wont of the things of life. It is from this refusal to take sides about things, this sympathy which probes everything alike and that yet remains aloof from all the instincts and desires of actual life that marks the greatest class of artists.

Renoir rarely, I think, attained to the severe beauty and architectural perfection of this design.

His lyrical feeling for whatever is gracious and delicate in life generally urged him in the direction of a vaguer, more elusive design. In this work he comes nearer than elsewhere to his great contemporary Cézanne—indeed this picture might be taken as the complete realization of what Cézanne indicated as his aim—to make of the Impressionist vision something that should have the architectural completeness of early art.

Renoir, like all of his generation, was intensely preoccupied by the exploration of the new aspects of phenomena which Impressionism accepted for the first time. These phenomena of the incidence and reflection of diverse coloured light on differently inclined planes had been completely classified by Leonardo da Vinci, who rejected them for pictorial purposes as interfering too much with the representation of plastic form by means of graduated light and shade of a more or less uniform colour. On the whole we may admit that Leonardo's criticism was justified—certainly the mass of Impressionist painting has not been remarkable for its plastic definition of form—at the same time the most plastic painter of the 19th century, Cézanne, came out of the Impressionist movement, though his research for plasticity did precisely lead him away from his companions. Renoir was often enough an Impressionist in the ordinary acceptance of the term, dissolving form almost as completely as Monet into a shifting veil of atmospheric colour. Nevertheless with him the passion for design and the research for definitely ascertained formal relations was never absent—he belonged fully to the great French tradition as it was formulated in the 17th century. He never forgot Poussin. In *Les Parapluies* certainly it is design that predominates. Atmospheric colour is used throughout instead of the monochromes of the studio illumination, but atmospheric colour is used always as subordinate to form, as a means of illustrating and defining the sequence of planes in terms of colour. One may even doubt whether the laws of atmospheric colour are followed with anything like scientific rigour—whether the cold grey cloud-light which breaks into such exquisite toned violets and blues on the black umbrellas would not have shown more chill and leaden on the flesh of his women and children or would have allowed of the exquisite pearliness of the ground. One thinks rather that, having got his hint of a new kind of colour scheme based on grey blues and grey violets, he allowed the necessities of pure colour design to influence his observation. Renoir was never a literalist—his observation was never coldly curious, but always impassioned and contemplative.

Renoir did not often attempt such elaborate compositions. This, the *Charpentier Family* in the Metropolitan Museum at New York, and M.



LES PARAPLUIES, BY RENOIR



(a) THE SORGHUM LAND



(b) THE SORGHUM LAND

The Sir Hugh Lane Pictures at the National Gallery

Durand Paul's *Lunch on the River* are among the most important. They are not perhaps greater than this or that single figure which one recalls as showing Renoir in his full force, but they show more clearly than his other works the great mental powers, the co-ordinating and constructive ability, that one could scarcely have hoped for in so spontaneous and so lyrical a temperament. After having seen *Les Parapluies* at Trafalgar Square I find it hard to keep an open mind about Dublin's claims to its possession.

We reproduced last month the large Puvis de Chavannes of the *Beheading of John the Baptist*. I need therefore add nothing more on the subject, especially as I find myself completely out of sympathy with the whole aim and tendency of the work. I find Puvis however as a real though quite minor personality in the little composition here reproduced [PLATE II, B]. Whatever a singularly quick and subtle appreciation of great style in drawing could do by itself, and without the aid of more direct inspiration Puvis could accomplish at his best. One thinks of Cézanne's dictum: "Puvis—ah oui—il imite bien". It is very good and very personal imitation of the style of the great Italians. The distortions and simplifications of the forms are exquisitely chosen with the fullest consciousness of their effect. If art were a matter of works and not of grace, how high a place Puvis would deserve.


Our other reproduction is of the Ingres, where also good works are evident in all truth; what complete consciousness, what critical perception—only the Italians he criticised were of a generation later than Puvis's models—what

certainty and deliberation, and yet—and this is the eternal fascination of Ingres—grace, overlaid, oppressed under the weight of learning, neglected and despised, still persists.

The small portrait in the Lane Collection is one of two versions of the Duc d'Orleans for whom Ingres painted his *Stratonice* [PLATE II, c]. The other picture is a three-quarter length portrait in uniform. It is still in the possession of the family. Judging from the photograph of the larger picture, I should say that Sir Hugh Lane's head was the earlier work done from the sitter and used by Ingres in elaborating the larger and more pretentious work. The military cloak in the small head does not figure in the three-quarter length. There is certainly no question here of a copy, the small head is intensely personal and characteristic work of the master. In quality it has the peculiar dead waxy smoothness of handling which he sometimes affected in contrast to the hard almost enamelled brightness of other works. One may admit that it is not an attractive quality in itself or one which allows of any direct beauty of expressiveness in the touch—everything in fact seems reduced to an almost mechanical deadness and precision. Every plane is sand-papered and smoothed over, and yet so intense and passionate is the apprehension of form that Ingres's vehement and sensual nature comes through all the discipline and repression imposed on it. It is not one of those works in which Ingres shocks one with the strange unexpectedness of his discoveries in design, but it is none the less a picture which holds one increasingly every time one revisits it.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXVIII BY LIONEL CUST

ON SOME PAINTINGS BY GERARD DOU.

EW painters, even of the Dutch School, have enjoyed such immediate success during their own lifetime as Gerard Dou. So great was the demand for his paintings, that it is recorded how Queen Christina of Sweden gave her agent at The Hague authority for pre-emption on everything that Dou painted. King Charles II appears to have appreciated his work, and in the catalogue of the royal collection of paintings, compiled by William Chiffinch for King James II in 1688, only thirteen years after Dou's death, five paintings by Dou are entered and described¹. These were:—
No. 500. *By Dowe. A piece being a woman at work, with a child in a cradle.* This is without doubt the well-known painting now in the Mauritshuis at The Hague, which formed part of the

gift made by the States-General of Holland to Charles II upon his restoration to the throne. This picture was brought back to Holland with others by King William III to adorn his country palace at Het Loo. After his death it was one of these which Queen Anne endeavoured but without success to persuade the States-General to return to the Crown of England. This picture is well-known and needs no description here.

No. 531. *By Dowe. An old woman asleep with a book in her lap.* This painting is now at Hampton Court Palace. It is painted on panel, and measures 10 by 8 inches. Dr. Holstede de Groot (No. 93) casts some doubt on its authenticity, but without good cause.

No. 546. *By Dowe. A large night piece, a woman drawing drink, another woman weighing with a pair of scales in her hand.* This painting cannot now be traced with certainty.

No. 633. *By Ger. Dowe. Dowe's picture with*

¹ Catalogue of the Collection of Pictures, &c., belonging to King James II; London, W. Bathoe, 1758.

Notes on Pictures in the Royal Collections

pallet and pencils in one hand. This painting does not appear to be now in the royal collection.

No. 1080. *Dowe. A man and woman, with a candle.* This little painting was discovered some years ago in a bedroom at Windsor Castle in a rather neglected condition, but has since been repaired and placed on exhibition [PLATE, A]. It is a remarkably fine example of Dou's candle-light paintings; the young man depicted is, moreover, clearly a portrait of Gerard Dou himself. The still-life details are all painted with great care. A bird-cage hanging from the ceiling cannot be seen in the reproduction. This little painting has remained unnoticed even by Dr. Martin and Dr. Hofstede de Groot, although included in their catalogues. It is evident that it was highly esteemed at one time, for it was one of the pictures in the royal collection copied by N. Dixon for Edward Harley, Earl of Oxford. This copy, which is executed in water-colour on vellum, is now at Welbeck Abbey (Cat., Fairfax Murray, No. 104).

In the Picture Gallery at Windsor Castle, there is a portrait of a young man, which has long been known under the title of *Gerard Dou by himself* [PLATE, B]. It is quite evident, however, that the portrait does not represent Gerard Dou, and the

scale and breadth of painting seem to make it certain that it is not that painter's work. It is painted, however, in those greenish-grey tones with a *sfumato* effect which are familiar in paintings by Rembrandt at an early date, such as the portrait of *Rembrandt's Mother* in the same gallery at Windsor Castle, and at a time when Gerard Dou was an inmate of his studio. At first sight the intensity of expression and powerful drawing suggest the possibility of it being a portrait of Rembrandt by himself. There is some resemblance to early portraits of Rembrandt, especially to some of the smaller etched portraits such as the *Rembrandt aux Yeux Hagards*, but the likeness is not that of Rembrandt himself. At the same time the possibility of the portrait being painted by Rembrandt or by Gerard Dou in Rembrandt's studio need not be surrendered too readily. In any circumstances the suggestion made by Emile Michel that the portrait of *A Young Man*, painted in 1631 by Rembrandt, and also in the Picture Gallery at Windsor, is a portrait of Gerard Dou cannot be admitted. It is not impossible that M. Michel has confused this portrait with that which, hanging in close vicinity, bore the name of Gerard Dou by himself and can hardly have escaped his notice.

LETTERS TO THE EDITORS

THE CATALOGUING OF MSS.

GENTLEMEN.—In his notice of Miss Catharine Borland's admirable Catalogue of the MSS. in Edinburgh University Library, your reviewer complains that she "exaggerates the importance of former ownership to absurdity," and adds "the name of the Duke of Sussex, without the name of his librarians, tells us nothing". For the benefit of any readers who might take these remarks too seriously, as well as in justice to Miss Borland's exemplary method, I beg leave to question them. The library of the Duke of Sussex was a famous one. The name of his librarian is as well known as the printed Catalogue to which Miss Borland very properly gives references. And there is no stage in the wanderings of a manuscript that is without possible importance to students, as a seemingly trivial indication of past ownership may lead to the identification of a missing text or give a clue to its previous history. An ideal description of an illuminated manuscript would record not only the place and date of its making, but the names of the scribe or scribes, of the illuminator or illuminators, of the binder, and of all the owners from first to last. As this is seldom or never possible, what Miss Borland has done is the next best thing.

Yours faithfully,

SYDNEY C. COCKERELL.

Fitzwilliam Museum, Cambridge,
15th March, 1917.

Our reviewer replies:—"I am glad that Mr. Cockerell corroborates the favourable opinion which I expressed of Miss Borland's method of cataloguing illuminated MSS., but I do not agree with him as to what constitutes an ideal catalogue. The first essential in cataloguing works of art of any kind is, in my opinion, a true understanding of the originators' intention; the registration of subsequent criticism is a desideratum, provided the criticism is pertinent and authoritative. The agglomeration of irrelevant detail seems to me waste of time, patience and space, and mere increase of bulk. As to ownership—to take an analogous case—I do not value the catalogue of the Fitzwilliam Museum for the attributions given to the objects by every former owner as such, but for Mr. Cockerell's acceptance or rejection of those attributions". XX.

"LITHOGRAPHY AND LITHOGRAPHERS".

GENTLEMEN,—I cannot pretend to answer the long and erudite reply of "A. B." to my letter about lithography. But I would only say that the artist—who in lithography is no more "concerned with multiplying his drawings than the etcher or engraver when preparing their printing surfaces"—is not an artist but a commercial manufacturer, and that is one of the reasons why there are so many etchers—because they neither know nor care for their craft. And finally, no matter what "A. B." says, etching and engraving are *not* autographic, lithography alone is.

Yours,
17th March, 1917.

JOSEPH PENNELL.



REVIEWS

ESTIMATES IN ART; by FRANK JEWETT MATHER, JR.; xiv + 472 pp., 29 illust.; New York, (Scribners). \$2.50.

In this volume, modest enough in dimensions, the Marquand Professor of Art and Archaeology at Princeton University ranges over a wide field. In some dozen essays he deals with many and diverse expressions and incarnations of the artistic genius in East and West, including such contrasted names as Claude and Botticelli, El Greco and Vermeer, Goya and Watts, Carrière and the Chinese Primitives. All that Professor Mather says bears the impress of an open mind disciplined by study and observation, and has the value of a considerate judgment. It is obvious that the author has seen and read and thought for himself, that he is not an academic mouthpiece of the best received views, but that his criticism conveys a direct and personal intention. It makes pleasant reading because it is at once general enough and concrete enough. It takes many things for granted and does not lose itself in detail. It is not woolly with much learning after the manner familiar among experts, especially the Germans; still less is it wordy on a vague equipment of sentiment in the way of some American and English amateurs. Its tone is temperate, even cool, but it keeps its eye on the object and its conclusions are shrewd and suggestive even if we do not always agree. In the rare instance in which the author seems to make rather a loose approach to his theme,—in this case El Greco,—so that for a moment there is almost a suspicion of the journalist "talking through his hat", he succeeds in the end in achieving not merely a lively sketch but what strikes one as a broad coherent view of that singular genius, who shares with Blake a special faculty for leading judgment astray. And even in the chapter on "Far Eastern Painting", in which Professor Mather admits to having "gladly taken the risks of an admiration as ignorant as it is profound", in that his facts are derived perforce at second hand, there is no mistaking the accent of individual conviction which gives it sincerity and value. As an introduction to the whole subject this essay is to be recommended, and the exposition with which it opens of the differences between Oriental and Occidental art is particularly lucid. So is the passage on the theory and practice of the Impressionists (still a subject of confusion) in "The Painting of Sorolla". A sympathetic study of Watts has the interest of an outside estimate of a painter on whom native opinion, at present partly in a mood of reaction, can hardly as yet be expected to reach agreement. Professor Mather thinks that Watts' portraits will retain permanent value, while that of his symbolic designs "may well fluctuate, as men think well or ill of the Victorian *via media*". But we do not value the Greeks and Italians in proportion as we sympathise with their systems of theology or morals. In treating of Botticelli and Vermeer it is to be noted that

Professor Mather prefers in each case to reverse the usual trend of criticism, by dwelling rather in the first on the objective and in the second on the subjective side of the artist's quality. Taking Vermeer the consummate technician for granted he would have us recognize him as a "chivalric Feminist". Here the trump card would undoubtedly be the "Head of a Girl" at the Hague, while if we wanted to prove him a 17th century Cubist we should play the Windsor "Music Lesson". To attempt to discuss the "still vexed" question of Botticelli's peculiar secret, the nature of the seduction which most people (though not all) feel, would take us too far. Professor Mather, repudiating sentimental interpretations, believes with Mr. Berenson and Mr. Horne that "the problem is really a technical one". Mr. Berenson said "line"; Mr. Horne said "contour"; Professor Mather says "motion". No single formula, however, can really suffice to explain an impression which results rather from a complex of associated conditions, certainly not all technical. In this case the "tincture of sensibility" is of the essence of the matter, and the magic is not entirely legerdemain. It depends greatly, moreover, on the coincidence of a special temperament, original and yet representative, with a special opportunity, a transitory moment in the life of art. At no other moment could the candid spirit of this particular craftsman, *animula vagula blandula*, have been touched to the same issues or his endowment have told to the same effect. Earlier or later Botticelli could not have satisfied his intention with the same expressive simplicity of line and colour, the same fusion of naturalism and romance, nor have been free to impose upon pagan and Christian motives alike his own ingenuous personal interpretation. A *seicento* Botticelli would have been impossible. His inspiration would have been crushed by full renaissance classicism and science; and in fact though he survived until 1510 he had outlived his vogue and himself. Of some artists it is possible to think as thwarted by occasion and of their potentiality as greater than their achievement. With Botticelli, who is an artist not of the first rank but *felix opportunitate vitae*, it rather seems as if time and circumstance had combined to draw from his genius its whole measure of significance and charm.

B. N.

THE DANCE OF DEATH; by HANS HOLBEIN, enlarged facsimiles of the original wood engravings by Hans Lützelberger in the first complete edition: Lyons, 1547. Privately Printed.

Mr. Frederick H. Evans, of 32 Rosemont Road, Acton, who submits this volume to public criticism, has already done service in representing the decorative art of Holbein. In 1913 he printed an issue of 15 copies of the cuts engraved by Bonner as illustrations to Francis Douce's Dissertation on the *Dance of Death* (1833), the copies being made from the cuts of Holbein's set in the "Imagines Mortis of 1547". Mr. Evans's second private

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enterprise in this field entitles him to the publication, so far as possible *verbatim*, of his judgment on Holbein and his imaginative art, and of his objective in the present volume. Mr. Evans says in his Preface: "It seems unfortunate that this finely imaginative series of pictures, by so great an artist as Hans Holbein, should have been conceived and executed on so small a scale as they originally were. . . . If viewed through a magnifying glass, their details alone become more apparent: the largeness, the breadth, and the frequent grandeur of conception are then even less realized, but all these qualities become fully appreciable when the designs are enlarged to a size that, as herein, make them enjoyable both as a whole and in detail. I have enlarged them of course by the photographic camera to secure their accuracy as facsimiles—to ensure that perfect re-presentment which is possible only by photography, and which no alien brain or hand is able to produce, however sympathetic and skilful. By this enlargement I think that not only does the conception gain in power, but the beauty and strength of the lines are enhanced and made enjoyable to a degree not realized before". Mr. Evans's statement concerning the omissions and additions to the present issue may be thus condensed: "I have omitted the *Putti*, and . . . the *Memento Mori* (coat of arms), which concludes the series in the 1547 edition, as having no connection with so grim a subject as a *Dance of Death* . . . also . . . *The Last Judgment* design as having no actual bearing on the subject, but more from its poorness of conception and the grotesque unsuitability of the figure of the Deity, so unworthy of such a vital artist as Holbein as to make it certain he could not have drawn it as it is given on the block. I have added two designs from the last of the Lyons editions . . . 1562:—*The Bride and The Bridegroom*". And Mr. Evans tells us why . . . "The *Dance of Death* series of compositions seems not to have been finished, nor was it completely issued, according to Holbein's original plan, till 1562, if we are to recognize, as there is surely no manner of doubt we should, the *Bride* and *Bridegroom* subjects as belonging to the series originally planned and designed". He also tells us that his plates are from specially made line blocks printed by hand, at four times the area measurement of the originals, that his edition is limited to 250 copies on hand-made paper, as here noticed, of which ten have the blocks printed on India paper, and that he has used a fine copy of the 1547 enlarged edition lent him by Mr. Leighton of Brewer Street. Other friendly acknowledgments of help in the translation of the French text need not delay us. Nevertheless Mr. Evans's careful and scholarly Preface should be studied throughout. Though I am glad to be able to compliment Mr. Evans on

his learning, and the good taste which he shows in the presentment of his objective, this admirably produced volume, I can endorse neither his estimate of Holbein as an imaginative designer, nor his admiration for the decorative qualities of the series, nor his preference for the enlargements of the plates. As a portraitist both in painting and miniature Holbein is super-eminent, in imagination and decorative design he falls below artists of much inferior genius; he is successful only in decorative design when it is accessory to the personality of his subject. I see very little of the grand conception, the fine imagination, the largeness and breadth, and the beauty and strength of line in this series comparable either with Holbein's true genius or with numerous engravings by a host of little masters of all schools who preceded or succeeded him. The two designs most deserving of Mr. Evans's encomium are the *Bishop* and the *Pedlar*, but even these are no more than moderately fine, and the majority scarcely reach mediocrity. With regard to the question of enlargement, on a point of taste I entirely agree with the artist and inventor.

M.A.

BELGIUM; by FRANK BRANGWYN, A.R.A., with text by Hugh Stokes and an Introduction by M. Paul Lambotte; xvi+256 pp.; (Kegan Paul, Trench and Co) 10s. 6d.

Mr. Brangwyn in designing this series of woodcuts of Flemish subjects, fifty-two in number, and in making a present of them to be published and sold for the benefit of Belgian war funds has done a notably generous thing and achieved a labour of love in a double sense. This *beau geste* is its own reward, for the liberal hand has prospered in its work, and occasion and motive have served it well. The war crisis has been testing artists like other people in different ways and to different issues. Some it seems to have daunted into inaction or futility; in others it has stimulated an almost feverish activity. They have turned from the idyllic and elegiac to the would-be heroic and tragic, not always with success. In the case of Mr. Brangwyn, who is an artist of a robust fibre, enterprising and temerarious, with a bias to the excessive in force, in scale, in contrast, in mannerism, the effect appears to have been steady and disciplinary. The war-posters which he has done have been among his most spirited designs, some bizarre, some pathetic, but all telling to the eye without the over-emphasis and over-exuberance of some of his work. That work has received merited recognition in nearly every foreign country, and not least in Germany, where it is even possible that its occasional tendency to the colossal and the ruthless, as in the super-etchings, has had a share in the appeal. One may suspect the Teutons *et dona ferentes*; the homage of their taste is double-edged and dangerous. But in these woodcuts that exuberance is necessarily controlled, and the artist is at his best. The nature of the process, its restriction in size, its enforced

simplicity and economy have been accepted and welcomed with complete understanding and goodwill. Mr. Brangwyn has concentrated his strength into small compass and proportioned means to ends. He has succeeded in retaining his qualities of breadth and force even on the reduced scale, and the variety and pictorial invention of this series are remarkable. It adds a fresh distinction to his achievement. More than half of the blocks, as is implied (though not quite clearly enough stated), are cut by his own hand; the rest have been engraved by Mr. H. G. Webb and Mr. C. W. Moore, whose interpretations, though distinguishable from one another, are both sufficiently congruous with the rest of the work and have no doubt been executed under the designer's own supervision. There is a certain difference of intention to be noted in the larger and smaller blocks. The full-page plates aim at a fuller expression of atmosphere and colour effect, often employing large masses of black with white line; the smaller use a more open line and simpler means. Opinion may vary about results; to the mind of the present writer some of the most striking and successful are among the head and tail-pieces, such for instance (if it were necessary to particularise) as the *Market Place, Bruges* (p. 10), the *Audenaerde* (p. 41), and the *Louvain* (p. 109). Specially notable among the larger pieces for the expression of light are the *Cathedral and Belfry, Tournay* (a night effect), and the *Interior of the Cloth Hall, Ypres*. It should be mentioned, by the way, that though the reproductions have the effect of woodcuts, they do not seem to be printed actually from wood blocks, but by another process. The text of the book, which is full of topographical, historical, and legendary lore, is by Mr. Hugh Stokes. He makes a brave, almost desperate, effort to cover the ground and the centuries in the allotted pages, in a style full of colour and movement; but it is scarcely to be wondered at if the effect is rather crowded, and his method of picturesque allusion a little too nimble for ordinary wits easily to follow. The book is handsomely printed, but the red flouriations which sprinkle the page are tiresome and were better away.

B. N.

VASARI'S LIVES OF THE PAINTERS, SCULPTORS, AND ARCHITECTS; newly translated by Gaston de Vere; vols. VII.-X.; (Lee-Warner Medici Society) 25s. per volume.

Mr. Lee-Warner has now completed the publication of the new translation of Vasari's "Lives" by Mr. Gaston De Vere, issued in ten volumes, with five hundred illustrations. We have from time to time noticed the progress of this publication, and always with increasing interest and admiration. [B.M. xxii, 263; xxiii, 364; xxv, 127.] The complete work, as it stands before us, is one of the most remarkable publications of the last ten years or so. It would be a misfortune if a work of such artistic merit and such well bestowed labour should fail to obtain its deserved success

owing to the outbreak of the great European War while the work of publication was actually in progress, and the hardships inflicted by the war upon all matters relating to the Fine Arts. We wish therefore to commend this edition of Vasari for the careful consideration of our readers, as it is an edition which should be in every public library, as well as private libraries of any permanent importance. The high level of Mr. De Vere's translation has been maintained throughout the complete work, and any volume provides agreeable and instructive entertainment for the most casual reader. The plates add greatly to the general value of the edition, and are in themselves a most helpful supplement to Vasari's own narrative. Vasari would doubtless have rejoiced if he could have had access to them in his own day. We still regret that it was not found possible to reproduce the portraits of artists which appeared in Vasari's original edition. Many of these portraits are so well authenticated that their biographical interest is very great. This edition cannot fail to enhance the value of Vasari's own original work. Taken with all its shortcomings it is one of the most remarkable literary achievements in history. Compilations of this sort must frequently have been built on insecure foundations. Anyone for instance who has contributed biographies to the Dictionary of National Biography must be only too well aware how difficult it is to obtain trustworthy facts even concerning contemporaries. When Vasari deals with matters of his own knowledge, for example in the Life of Michelangelo Buonarroti (vol. ix), which he informs us is a revised edition of what he had previously written, it is difficult to reject his statements, even when they conflict with those of other writers. Space forbids any further commendation of this admirable publication. If the volumes containing the Apparatus Criticus ever see the light, the whole edition should not only be delightful and ornamental as a work of art in itself, but should become the standard work of reference for all art students and historians.

L. C.

THE ANTIQUE GREEK DANCE AFTER SCULPTURED AND PAINTED FIGURES, by Maurice Emmanuel; translated by Harriet Jean Beaulieu; with drawings by A. Collombar and the Author; pp. xxviii + 394. New York and London (Lane); 15s.

A reviewer innocent of the art of dancing ought perhaps not to approach a work of this kind at all; just as, it may be argued, only a trained gymnast should attempt to interpret Greek athletic figures. On the other hand the professional eye is sometimes inclined to read too much into a representation, and therefore the impression made by this book on a reader without special knowledge of dancing, but not without archaeological training, may not be wholly worthless. Some experience of the extreme difficulty of interpreting the motives of Greek figures—one remembers, for instance, the Cerigotto bronze—had prepared us to expect that

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M. Emmanuel might occasionally find cause for hesitation. But apparently he is hardly ever at a loss. The facility with which he classifies every recorded attitude and gesture, the certainty with which he identifies all the positions and steps, are quite astonishing; they are indeed almost disconcerting when one remembers that the figures from modern dancing with which he compares them are taken from instantaneous photographs. But if the professional dancers are satisfied, we suppose he cannot be far wrong. That they are satisfied appears to be proved by the fact that the original French edition of the book was rapidly exhausted, having been snatched up, it is supposed, by the profession (for we cannot suppose that the needy tribe of archaeologists and art students was responsible for an event almost unique in the history of archaeological publication). The point that strikes the unprofessional reader is that, if one is to judge from the illustrations, the modern dancer has a great deal to learn. Anything more grotesquely ungainly than these modern figures, who might be so many footballers, it would be difficult to imagine. Whereas the one element that comes out in all the Greek figures, except those which are intentionally grotesque, is their grace. But the fault is probably, as we have indicated, in the instantaneous photography, which, as M. Emmanuel ought to have known, is essentially false to nature, because it petrifies what is moving into a motionless figure. The professional dancer will doubtless profit by the antique examples, because he or she will be able to interpret them in motion; but the modern examples, in the forms given by the author, would be better out of the book, and replaced by drawings from the life. As it is, the two sets of figures seem to be incommensurable; indeed, the surprise with which the author occasionally discovers that examples from the two sources can almost be superimposed shows that he has some glimmering of this truth. But let us leave M. Emmanuel to the professional, who will doubtless be kind to him, but will also, it is to be feared, miss a good deal of the entertainment that is provided for the archaeologist by Miss Beauley's naïve attempt at a translation. We have much enjoyed, for instance, identifying some of the references in the list of Figures. "Saglio, *Dictionary of the Antique Greeks and Romans*" is easy; but "Man and woman dancing, *Unpublished Matter of the Institute*, IV, lvi, French vase" gave us check for a moment before we recognised it as the publication in the *Monumenti dell' Istituto* of the famous François Vase. Miss Beauley's usual method, however, when a word puzzles her, is to leave it in its original form; a practice which, in these days of the Entente, might well be extended to complete

books, if it would induce a few more English and Americans to learn French.

E. S. L.

THE LITTLE TOWNS OF FLANDERS; twelve woodcuts by ALBERT DELSTANCHE, with notes by the artist and a prefatory letter from EMILE VERHAEREN, translated by GEOFFREY WHITWORTH (Chatto and Windus); (1) Florence Type Press, 12s. 6d.; (2) Smaller paper with the original woodcuts reproduced by process, 3s. 6d.

This little book is very well produced and the designs of some of the woodcuts, if they are not of the first merit, are poetic and attractive. The cut of the famous Louvain Hotel de Ville is perhaps the most impressive and, with the *Nieuport* and the *Quai de Ghent*, is among the most effectively executed. The diction both in prose and verse is rather too ornamental to suit the English language, and the highly sensitive expression of the French naturally loses by translation, least perhaps in M. Verhaeren's touching prefatory letter, though Mr. Geoffrey Whitworth has performed his very difficult task with taste and judgment. The rendering, however, "the invader soils our soil", is a play on words somewhat out of place and now rather out of date in English. The book, with its woodcuts, seems to have been more justly appreciated than could have been expected in a period of cheap—and poor—reproduction, for a reprint has quickly become necessary, so that those who are content with reproductions by a mechanical process can now possess the pathetic text and designs at a still lower price. A melancholy interest attaches to this reprint, in that since it was issued the world has been the loser by the sudden and tragic death of M. Verhaeren, the Belgian poet and patriot.

P. G.

OUR VILLA IN ITALY; J. LUCAS; illust., 2nd revised ed. (Fisher Unwin) 5s.

This little book, which may be treated here as a new one, since the first edition was not noticed, tells how "we went to Italy for a holiday and found a home there . . . how we won it and furnished and dwelt in it". It is written with a confident discursiveness, not to say garrulity, which will prove provocative or soothing according to the reader's mood. Possibly he may find in the author some traits to remind him of Mr. Shaw's Cavaliere O'Dowda, though modified by a fondness for *clichés* which that over-fastidious gentleman would have preferred to reject. Those, however, who have leisure and enough themselves of the *diavolo incarnato* (it need not be much) to love to be reminded of the associations and sensations of the Tuscan countryside, of life and manners and habits "up at the Villa" and in the vineyard and olive-orchard and *podere*, experiences just a little off the beat of the tourist traveller, will skim Mr. Lucas's pages with sympathy. One of the attractions of the book is its photographic illustrations of the old bits of Florentine furniture possessed by Mr. Lucas, which are all the more characteristic and enviable possessions for not being priceless "specimen pieces", but such as were lately and perhaps still



(A) A VIEW OF HAMPSTEAD LOOKING TOWARD HARROW. BY J. CONSTABLE



(B) COOKHAM. BY P. DE WINT

are to be picked up—not so valuable commercially as French and English furniture of the same periods

AUCTION

CHRISTIE will sell on 3 May the pictures collected by the late Sir Joseph Beecham, Bart., and on 4 May the prints and drawings. Sir Joseph owned many well known works, which have been frequently exhibited, and many of them have been engraved. The catalogue, on sale at 10s., contains fifteen illustrations; and half-tone prints of a picture by Constable and a drawing by De Wint, chosen as among the most suitable for the purpose rather than as the finest works offered for sale, accompany this notice. The works will be sold as usual in the alphabetical order of the artists' names, always a great convenience to prospective buyers. In the list of pictures we find the names of Bonington, two examples; Constable, eighteen examples, including *Salisbury Cathedral* (6), *On the Stour* (7), *The Ponds at Hampstead Heath* (8) [PLATE, A], the version of *Hampstead Heath* (9) (Burlington House 1895), and portraits of Golding Constable (17) and of Abram Constable (18); David Cox, three examples; Crome, *A Woodland Scene* (25) and two others; Morland, *Morning, or The Benevolent Sportsman* (47), *The Lucky and The Unlucky Sportsman* (50) and six others; Turner, *Walton Bridges* (77); and Vincent, *Greenwich Hospital* (79) and two others; among the drawings: Aumonier, three; David Cox, *Flint Castle* (101) and another; Wm. Hunt, *Too Hot* (123) and two

(mostly cinquecento), but so far exceeding them in real beauty, dignity and bigness of design. B.N.

others; Turner, *Constance, Lindlow Castle, Windsor Castle, Florence from near San Miniato, Hastings, Worcester, Saltash, Summer, Folkestone, The Mouth of the Grand Canal at Venice, and Messieurs les voyageurs on their return from Italy, &c.* (148–159); and *Cookham*, by Peter de Wint (162) [PLATE, B]. Sir Joseph Beecham seems to have had a peculiarly strong taste for the drawings of Fulleylove, of which he owned sixteen. The large number of Turners and Constables will probably prove this the most important sale of work by English artists during the season. The collection is distinguished by the quality and condition of the pictures. The Turner water-colours are exceptionally brilliant, being in a state of preservation which is rarer than many admirers of the artist realise. Let us hope that these may pass into the hands of owners or curators who appreciate the disastrous result of exposing them even to the rarer sunlight of England. The sentimental essays of Walker are sure to command high figures, for the appeal of these compositions has always been to that large public which has little or no concern with the finer expressions of painting and drawing. *Marlow Ferry* (160) and *The Fishmonger's Shop* (161) are superb pieces of journalism, conceived in the spirit of a modern war correspondent describing in detail what he has never seen.

DUTCH PERIODICALS

ONZE KUNST, Vol. XV. 1916

No. 1 is entirely devoted to an article by Dr. P. BUSCHMANN on "The Drawings by Rubens and Vandyke in the Ashmolean Museum at Oxford". This article which extends into No. 2 will be treated separately.

No. 2 also contains an illustrated account by Dr. A. PIT on the artist Rik Wouters, with selected examples of his work in sculpture and painting, of which the former are certainly the most pleasing. Critical notices of exhibitions at the Hague, Rotterdam, Lausanne and London, the last being that of the Cartoons by Louis Raemaekers, are interesting. Notices of Art Publications, especially one on several numbers of the *Burlington Magazine*.

No. 3 commences with a third article by M. SCHMIDT-DEGENER on the genetic problem of Rembrandt's *Night Watch*, continuing earlier articles by this writer published in this same Magazine in July and August 1914. M. T. DE BOSSCHERE follows with an account of recent work by Victor Rousseau. Critical notices of current Exhibitions in Amsterdam and the Hague: an illustrated one on the paintings of Leo Festel shown by the firm of d'Audretsch being specially noteworthy. R. C.

No. 4.—M. VAN TUSSENBOEK contributes an appreciation of the art of the Dutch painter F. Hart Nibbrig (d. 1915).—First instalment of a review by M. POUPYE of M. van Puyvelde's recently published book on painting and theatrical performances towards the end of the Middle Ages.

No. 5.—The art of M. Isaac Israëls (the son of Jozef Israëls) forms the subject of an article by M. MARIUS.—Second instalment of the review by M. POUPYE referred to above.

No. 6.—M. STEENHOFF writes on Pieter Aertsz and Joachim Beuckelaer, *à propos* of the exhibition of works by these two artists in the Rijks Academie at Amsterdam.—First instalment—

devoted to M. Albert Delstanche—of a paper on "Two Belgian wood engravers in London," by M. DE BOSSCHERE.

No. 7.—M. MESNIL continues his review of the exhibition at the Musée des Beaux-Arts de la Ville de Paris of works of art from the region of the Yser (see *Onze Kunst*, 1915, No. 3); reproductions are given of the staircase of the pulpit of the St. Bertijns-Kerk, Poperinghe, the confessional of the same church, and a number of other pieces of church furniture.—Second instalment of M. DE BOSSCHERE's article referred to above, dealing with M. Edgard Tijtgat.—M. MARIUS reviews Dr. W. Martin's book on Albert Neuhuys.—In the usual Monthly Chronicle, a note by M. STEENHOFF deals with recent acquisitions of the Rijksmuseum at Amsterdam, among which two figures of *Heracitus* and *Democritus* by Hendrik Ter Brugghen are especially noteworthy.

No. 8.—Further instalment of M. SCHMIDT-DEGENER's paper on the *Night Watch*, containing a careful analysis of the various actors in the scene, whom the writer divides into two groups: (i) persons who have paid for the inclusion of their portraits; and (ii) figures of the chorus.—In the Monthly Chronicle, M. STEENHOFF writes on the *Portrait of a Man* by Frans Hals, recently acquired for the Rijksmuseum at Amsterdam.

No. 9.—M. PLASSCHAERT writes on some recent works (pictures and etchings) by M. Walter Vaes.—Mme. NEURDENBURG contributes an article on the John F. London collection of Delft ware, now in the Nederlandsch Museum at Amsterdam.

No. 10.—Prof. J. Six writes on Frans Hals, *à propos* of the Frans Hals exhibition in the Rijksmuseum at Amsterdam.—Jan van de Velde (1593—after 1641), engraver of landscapes, forms the subject of an article by M. STEENHOFF.

No. 11.—M. MESNIL discusses a number of Flemish pictures of the *Pietà* of the 15th and 16th centuries.—In the Monthly Chronicle, reproductions are given of a *Portrait of Nicolaus*

Dutch Periodicals

Stenius by Frans Hals (1650), at Akersloot (Noord-Holland), before and after its recent restoration.

No. 12.—An article by M. PIÉRARD deals with the Belgian painter Willem Paerels.—Second instalment of a valuable paper by Mme. HOOGEWERFF-TAMMINEN on the Flemish goldsmiths working in Rome during the 16th and 17th centuries, based on exhaustive researches in the Roman archives.

Vol. XVI. 1917.

No. 1.—Further instalment of M. SCHMIDT-DEGENER's paper on the *Night Watch*, containing (p. 23) a reproduction of a water-colour by M. Huib Luns, showing M. Schmidt-Degener's ingenious solution of the problem of the locality of the scene, the company being represented as emerging from one of the city gates and just about to cross the draw-bridge across the moat.

No. 2.—This number opens with the first instalment of an important and well illustrated paper by Dr. HOOGEWERFF on the works of Gerard Honthorst at Rome. The chapter in the history of *Seicento* painting touched upon in that article, is one of very great interest, though hitherto almost completely neglected by recent writers on art. During the reign of Pope Paul V (1605-1621), who greatly favoured Netherlandish artists, Honthorst for some years occupied a position of considerable importance in the Roman art world; among the works executed by him during this period, the following are discussed by Dr. Hoogewerff in the present instalment of his article: *The Virgin and Child with SS. Francis, Bonaventura and a female donor*, an altarpiece in the Chiesa dei Cappuccini at Albano, on which the signature "GERARDES HONTHORST, FLANDER, fecit 1618" has lately been discovered—a composition of great interest on account of the important part assigned in it to the landscape setting (a view of the Lago d' Albano with the Monte Cavo in the distance); *The Apotheosis of S. Paul the Hermit* in S. Maria della Vittoria at Rome; three scenes from the Passion in S. Maria in Aquiro at Rome; and the *Mocking of Christ* in S. Maria della Concezione at Rome.—M. PLASSCHAERT writes on Fantin Latour à propos of the exhibition of works by the French master lately held at Rotterdam.—Under the heading "Museums and Collections" reference is made to the acquisition, for the Museum Boymans at Rotterdam, of Aert de Gelder's *Abraham and the Angels* (once known as the "Rembrandt du Pecq"; cf. *Burlington Magazine*, vol. XXIX, p. 85) OUD HOLLAND, vol. XXXIV. 1916.

No. 1.—A richly illustrated article by Baron VAN VERSCHUER deals with Ary de Milde, a Delft maker of teapots of the time about 1700, arriving at the conclusion that certain technical processes subsequently adopted at Meissen, were originally discovered by Ary de Milde.—Dr. VAN GELDER writes on Reinald II, Count and (from 1339) Duke of Guelderland, as a patron of art.—Dr. BREDIUS publishes some interesting information concerning the talented and but little known painter Jacob van Loo (1614-1670), the grandfather of Carle van Loo, showing that what drove Jacob van Loo from Amsterdam in 1660 was the fear of punishment for a murder which he had committed on Oct. 31 of that year and for which on July 7, 1661 he was sentenced to perpetual exile from Holland.—The painter Jan Jacobsz Eynout of Rotterdam (d. 1553) forms the subject of an article by M. HOYNCK VAN PAPENDRECHT.—M. WEISSMAN publishes a letter from Thomas de Keyser, dated Dec 19, 1639, now in the Soane Museum in London, adding sundry documentary information about Thomas de Keyser.—Note among the

"Korte Mededeelingen" the publication of some tax-papers relating to Rembrandt.

No. 2.—Passing over an article by Dr. OVERVOORDE dealing with an episode in the history of the Dutch Postal Service, we come to an interesting series of documents published by Dr. BREDIUS and relating to a number of pictures attributed to Michelangelo, Titian (5), Palma Giovane, Paris Bordone, Holbein, Giorgione, Raphael and Palma Vecchio, the value and authenticity of which were, in 1672, the subject of conflicting reports by two groups of Dutch experts. One need, however, probably feel no hesitation in accepting the adverse verdict, seeing that one of the experts who endorsed it was Vermeer van Delft.—M. VAN DER KELLEN writes on the glass-painter Jacob Jansz de Gheyn as etcher.—M. WILDEMAN publishes various records relating to a stained glass window in the Oude Kerk at Delft ordered in 1561 from Dirk Pietersz Crabeth but now destroyed.—Dr. HOOGEWERFF contributes a note on Michael Sweerts at Rome, showing that he was settled in Rome by 1646, and that he was a Roman Catholic.—M. BOURICIUS publishes an 18th century inventory of pictures, chiefly by Dutch Masters.—M. VAN ZUIDEN writes on the relations between P. C. La Fargue and the picture dealer Gerard Hoet.—Under the heading "Korte Mededeelingen" Dr. HOFSTEDE DE GROOT publishes a note on old prints after Rembrandt.

No. 3.—This number opens with a paper on Dutch 16th century shipping by Dr. VAN GELDER, followed by an article of Dr. MULLER on the birthplace of Mabuse, who, it is conjectured, may be the son of one Jacop van Maubenge, an official of the Bishop of Utrecht, living in the Castle of Duurstede.—Dr. BREDIUS writes on the painter Leendert de Laeff (born c. 1630), reproducing two signed pictures by this artist, showing him under the strong influence of Rembrandt, and somewhat akin in style to Bramer.—Under the heading of "Varia" Dr. BREDIUS publishes sundry finds in archives, e.g. a document showing that the exact date of Jan van Goyen's death is April 27, 1659.—Second instalment of an article by M. WEISSMAN, dealing with the construction of the church of S. Bavo at Haarlem.—Dr. W. MARTIN publishes a picture by Michael Sweerts, in the possession of M. van Slochem of Antwerp, representing an artist drawing a group of Roman beggars.—M. STERCK writes on a portrait of a woman by Nicolaas Eliaes, of 1633, showing that contrary to an inscription stating the sitter to be Clementia van der Vegt, it represents Clementia van den Vondel (1580-1641), sister of Joost van den Vondel, the poet.—The Dutch medallist, Joseph Everts (born 1764, died in 1807) forms the subject of a paper by M. VAN ZUIDEN.

No. 4.—Dr. W. MARTIN treats of the activity of Willem Buytewech as a painter, assigning to him a series of pictures which certainly seem to show a close affinity of style to the 17th century prints after Buytewech.—Mme. ALTING MEES writes on early Rotterdam gold and silversmiths.—M. VAN BIEMA publishes a translation of T. Coryat's description of his journey through the Netherlands.—M. WILDEMAN contributes a note on the stained glass executed in 1516, by Pieter Staes, in the Oude Kerk at Delft.—Mme. PEELEN writes on copies after prints on Delft pottery; and Dr. VAN GELDER on a case of fraudulent imitation of a piece of silver at Amsterdam in 1637.—A note by M. VAN DER KELLEN, published among the "Korte Mededeelingen," establishes that Ludolf Backhuizen was born on Dec. 28, 1631, died on Nov. 7, and was buried on Nov. 12, 1708. T. B.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CAMBRIDGE UNIVERSITY PRESS.

DALTON (J. N.). The Collegiate Church of Ottery St. Mary; xxiv + 310 pp.; 27 illust.; 25s.

LEGG (J. Wickham). Church Ornaments and their civil antecedents; xvi + 96 pp., 12 illust., 6s.

HOUGHTON MIFFLIN Co., Boston, U.S.A.

PAFF (Adam E. M.). An illustrated and descriptive Catalogue of Etchings and Drypoints, by Frank W. Benson; \$10.

OXFORD UNIVERSITY PRESS.

COX (J. Charles). Bench-ends in English Churches; vii + 208 pp.; 164 illust., 7s. 6d.

PERIODICALS.—American Art News (*weekly*)—Art in America, v, 2—Architect (*weekly*)—Bulletin of the Alliance Française (*fortnightly*)—Carnet des Artistes, 4—Connoisseur (*monthly*)—Country Life (*weekly*)—Fine Art Trade Journal (*monthly*)—Illustrated London News (*weekly*)—L'Arte, xx, 1—Minneapolis Institute of Arts, Bulletin, vi, 2—New York, Metropolitan Museum, Bulletin, xii, 2—Onze Kunst, xvi, 3.

TRADE CATALOGUES, ETC.—W. and G. Foyle; Catalogue of Second-hand Books on Archaeology, Art and Allied Subjects—Norstedt and Sön, Stockholm; Nyheter, 1, 2.



A 17TH CENTURY PORTRAIT OF A YOUNG SUBJECT BY PAINTER UNKNOWN (MR. ROBERT KOSS)

A 17TH CENTURY PORTRAIT BY AN UNKNOWN PAINTER BY LIONEL CUST

THIS interesting and alluring portrait was acquired some ten years ago by the present owner, Mr. Robert Ross, at a sale, where its merits otherwise passed unnoticed. It is worthy of careful study, especially if it should be found possible to accept it as the work of a painter, not necessarily of English race, but belonging to the English School in the middle of the 17th century [PLATE]. As will be seen from the reproduction the subject is a young sculptor aged twenty, or perhaps less, arrested in his work and turning towards the spectator with a look of lively observation, which rather suggests a painter's portrait of himself. Here however it is a sculptor who is depicted. The costume and especially the fashion of the hair point to the portrait having been painted about 1660, or at all events in the early years of that decade. By this date the traditional formulas, imposed upon portrait-painters in one direction by Cornelius Johnson, and in another by Anthony Van Dyck, had worn themselves out, and been replaced by a more lively set, in which a Franco-Italian influence can be detected, such as asserted itself in certain portraits of the school of Philippe de Champaigne and Claude Lefebvre and in the portrait busts by Bernini. These motives of life and movement in a portrait hark back to some of the high traditions of the Flemish school, which had already had some influence on painters in England as well as France. The portrait in question may be classified in the English school with certain portraits, which are well known to students. In the first place it should be compared with the wonderful series of portraits in small by that wonderful artist, Samuel Cooper. Among these will be found the same motives of arrested action with the lips parted as if to speak, and the same delight in the treatment of the long chestnut brown hair. The portrait also calls to mind the well-known portrait of *Robert Walker* by himself in the Bodleian Library,¹ in which that painter seems to indicate that he was a sculptor as well.

Still nearer to our portrait is another well-known portrait, that of *Sir Oliver De Crats—a Famous Painter* in the Ashmolean Museum at Oxford, now recognised as a member of the artist-family of De Critz, and the work of Emmanuel De Critz, about whom Mrs. Reginald Poole has published such valuable information in the *Annual of the Walpole Society* for 1913.² Except for certain differences of technique it would be easy to attribute our portrait to this painter De Critz.

¹ Cat. Oxford Exh. Hist. Portraits 1905, No. 69, Pl. v.

² Second Annual Walpole Society 1912-3, p. 45, Pl. XXXII.

Although there is some affinity in our portrait to the early work of Sir Peter Lely in England, it shows no traces of the very Dutch school in Haarlem, whence Lely derived his art. If there be any Dutch influence, it would be rather that of the Delft school of Miereveldt and Ravesteyn, although filtered through that of Van Dyck, as shewn in his *Iconographie*. This suggestion leads to a further surmise as to the influence exercised on the English School by Adriaen Hanneman, the favourite painter of Mary Stuart, Princess of Orange.

Hanneman was a very notable portrait-painter, to whose work but scant justice has been done even by Mr. Collins Baker (who doubts the English origin of our portrait) in his work on Lely and the Stuart Painters. Hanneman derived from the portrait School at Delft and on settling in England was closely associated with both Cornelius Johnson and Van Dyck. His portraits might therefore be expected to combine the influence of both these painters. Although Hanneman, like Johnson, retired to Holland before the Civil wars, he maintained his relations with England through his position at the Court of the Prince of Orange at the Hague. It would not be surprising therefore to find that he was one of the chief agents in the development of portrait-painting at the Restoration of the Stuarts, or that painters like Walker and De Critz owed as much, if not more, to Hanneman as to Cornelius Johnson or Van Dyck.

At present it is difficult to go further than the tentative ascription, to which Dr. Paul Buschmann, who has examined the portrait, lends some support, of our portrait to the De Critz of the Ashmolean portrait. Still more difficult is the task of identifying the sitter. One would like to see in the portrait the likeness of Edward Pierce, the sculptor of that wonderful bust of Sir Christopher Wren at Oxford. Pierce's father was a painter, and an assistant to Van Dyck, so that the young Pierce was probably brought up in the artistic circle at Blackfriars. There were however other young sculptors in London at that date, about whom too little at present is known.

Portraits of youthful painters at work are fairly common especially at this date, but it is clear from the modelling tool, which this young man holds, that he is a practical sculptor, and also that he is not a mere *dilettante*. Otherwise the action of holding the statuette and the arrangement of casts in the background are reminiscent of the famous portrait of Andrea Odoni by Lorenzo Lotto at Hampton Court, a picture with which Emmanuel De Critz, the King's sergent-painter, would have been familiar in his royal master's collection.

PORCELAIN FIGURES AFTER BALTHASAR PERMOSER BY BERNARD RACKHAM

BY the gift of Lt.-Col. Kenneth Dingwall, D.S.O., the Victoria and Albert Museum has recently acquired a group in white Fürstenberg porcelain representing Hercules, Omphale and Cupid [PLATE, A]. The hero is seated with distaff and spindle, looking up at Omphale, who stands in the middle of the group wearing the lion-skin hood of her lover; on her right is Cupid, trying to lift the hero's club. The group is marked with the "F" in underglaze blue of the ducal factory of Brunswick, and with the marks No. 277 incised under the base. The initial J is that of one of three workmen named Jürgens, the "Former" who shaped the group from the moulds, not to be confounded with the modeller ("Poussierer") who made the original model from which the moulds were taken.

The numerals are the serial number of the group in the stock of models of the factory. From three MS. inventories of models still in the possession of the factory we learn that No. 277 is "Hercules Venus [*sic*] Cupido cop." [*i.e.* "copiert"]. It is shown by Christian Scherer¹ that this model was made in 1773 by Anton Carl Luplau, one of the cleverest of the Fürstenberg modellers, and that it was copied by him from an ivory carving at that time in the Ducal Museum, then recently founded, at Brunswick. The carving was one of four exactly similar versions of the subject by Balthasar Permoser. Permoser was amongst the most remarkable German masters of Kleinsculptur of the baroque period. He was born at Cammer near Salzburg in 1650, and worked during the greater part of his life at Dresden, where he died in 1732.

Of the three other Omphale groups in ivory from his hand, one, in an imperfect state, is in the Kunstgewerbemuseum at Berlin. The other two are in the Green Vaults at Dresden; one of them bears the signature "BALTHASAR PERM: IN. V. F." The version formerly at Brunswick has now been lost trace of; it is known to have been removed with other works of art by the French in 1806 at the instance of Denon.

The three figures of which Permoser's composition is made up were translated into porcelain not only in Luplau's version, which we have been considering, but also, with rearrangement of their relative positions, by another Fürstenberg modeller, Johann Christoph Rombrich. In this latter version, numbered 326 in the inventories of the factory, the figures, instead of being set in a row, as in the ivory prototype, are placed back to back in a triangular arrangement. The figures were

employed yet again separately to fill recesses in a three-sided vase of curious form of which an example in the Brunswick Museum is figured by Scherer.²

Another instance in which an ivory carving by Permoser has been imitated in porcelain is furnished by two small white glazed groups made at Bow, also given by Lt.-Col. Dingwall to the Victoria and Albert Museum [PLATE, B, B]. These groups represent Ceres attended by a small *putto*. They vary somewhat from one another, and would be interesting on that account alone, although they cannot be considered as successful achievements of porcelain technique. In one of them the goddess is crowned with ears of corn, in the other she is uncrowned; in one she holds a sickle which is wanting in the other. Lastly, the base in one case is decorated with applied flowers and stems of the characteristic type seen on many Bow figures, and is flat underneath; in the other it is devoid of enrichment and has a circular depression underneath. These divergences serve to illustrate the function of the "repairer" (the "Former" of the German factories), who cast the various parts of the figure in their several moulds and luted them together for firing. The repairer enjoyed a certain amount of liberty in his work and varied the setting of the limbs or added ornamental details according to his fancy. The modelling of these two groups is so much obscured by the thick uneven glaze, and one has suffered so much distortion in the kiln, that careful examination is needed to make certain that both were produced from the same set of moulds.

In the stock of a suburban dealer I have met with a third example of this Bow group, which was accompanied by a pendant in the form of a charmingly modelled running figure of Mercury, unfortunately in a much damaged state.

Scherer gives illustrations³ of two ivory statuettes by Permoser of Flora and Ceres respectively, both attended by a *putto*, in the museum at Brunswick. A comparison of the second of these, which is the only dated work by Permoser,⁴ with the two Bow groups at South Kensington establishes beyond doubt a relationship between them. Whether knowingly or not the nameless porcelain modeller was certainly following the ivory-carver. Variations in several details seem to suggest that the plagiarism was not first-hand, which is indeed probable on other counts. To begin with, the subject appears reversed in the porcelain groups. In the ivory, Ceres is garbed in a close-fitting tunic, resembling the traditional cuirass of Minerva, upon which is a floral pattern in relief; the drapery thrown about

¹ "Das Fürstenberger Porzellan." I am indebted to this work and to "Studien zur Elfenbeinplastik der Barockzeit" by the same author, for my information as to the models and modellers of the Fürstenberg factory and the work of Permoser.

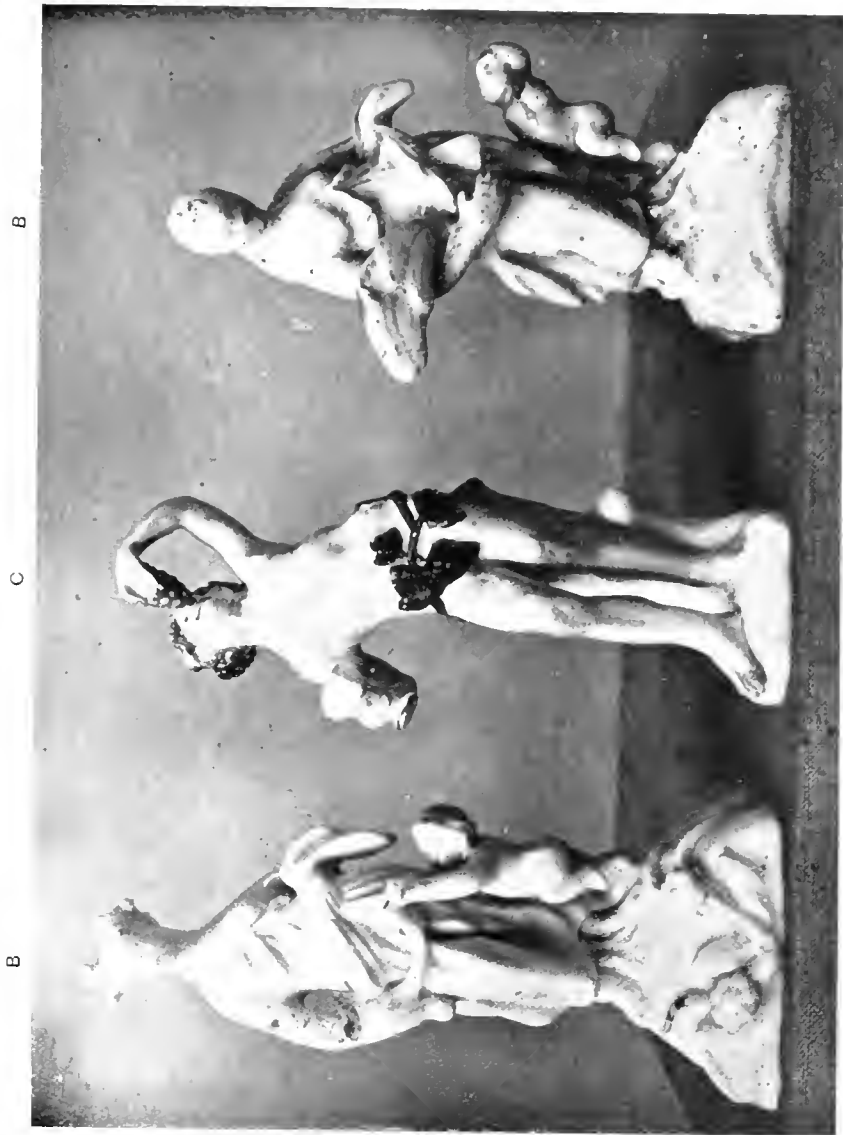
² Fürst. Porzellan, Abb. 125.

³ Elfenbeinplastik, Tafel VII.

⁴ It is signed and dated "B.P.I.N.V. 1695."



(A) FRIESENBERG, "HIERETES, OMPHALE AND CUPID" - MODELLED BY TITIAN
(11 COL. KENNETH DINGWALL, D.S.O.)



(B) ROW, "SUMMER-CERES" (11 COL. KENNETH DINGWALL, D.S.O.) (C) MIJSEN, "ATTEMPT-REACHES"
(101 F. R. WALDO STEPHENS)

Porcelain Figures after Balthasar Permoser

her lower limbs leaves the left leg bare, whilst a fold passes across the body of the child. In the porcelain, the flowered tunic is replaced by drapery in loose folds, falling below the waist so as to cover both legs, whilst the child is left entirely nude. Lastly, in the ivory, a wheat sheaf is being offered by the child to the goddess, who is about to take it on her right arm whilst her left arm is set akimbo; in the porcelain the wheat sheaf is held by the goddess in her right arm (corresponding to the left of the ivory), and a fold of her gown is thrown over her left arm.

We learn from Scherer that the ivory groups at Brunswick formed part of a set of the Four Seasons, Flora and Ceres symbolising Spring and Summer respectively; the companion carvings, of Bacchus with a baby faun as Autumn and the favourite theme of an old man holding his hands over a brazier as Winter, shared the fate of the Omphale group in 1806 during the French occupation. The character of the missing members is proved by a figure of Winter and a fragment of the Bacchus with his attendant faun, both in Fürstenberg porcelain, undoubtedly based upon them. These Fürstenberg figures, modelled by Luplau in 1774, appear as numbers 284, 285, "nach Elfenbein-Modell," in the inventories of the factory; the series was not completed till 1778, when companion figures of Spring and Summer, Nos. 300, 301 in the inventories, were executed, not by Luplau, but by another modeller, Carl Gottlieb Schubert. Singularly enough there appear to be no extant specimens, at all events at Brunswick, of the porcelain versions of the Spring and Summer.

Another set of Seasons in ivory by Permoser is preserved in the Green Vaults at Dresden. This Dresden set differs considerably, at least as regards three of the figures, from that formerly at Brunswick, and as we shall see it is certainly from the Brunswick version, not from the Dresden one, that the Bow porcelain Ceres model derived its conception. Indeed there is so little correspondence between the Dresden ivory and the Bow porcelain that the former may be inferred to have been unknown to the author of the latter. This is the more remarkable as the Bacchus (Autumn) in Permoser's Dresden suite undoubtedly served as the type for the corresponding figure in a porcelain series of Seasons made at the Meissen factory, and no small proportion of the figures made at Bow were more or less literally copied from Meissen models.

An example of the Meissen Bacchus in the Victoria and Albert Museum, to which it was given by Col. F. R. Waldo Sibthorp, is shown in [PLATE, c]. The set to which it belongs appears to have been modelled by Johann Friedrich Eberlein; at all events it is known that the Ceres (Summer) was from his hand, though the exact date at which

he produced it is not recorded. He was engaged at Meissen as assistant to Kaendler in 1735, and continued in the employment of the Saxon factory till his death in 1749.

The general pose of the Bacchus shows unmistakable derivation from Permoser's Dresden ivory. The points in which there is a difference are as follows: Permoser's Bacchus holds up a wine-cup and a bunch of grapes in his left hand and rests his right on a tree-stump; that of the Meissen modeller has only a bunch of grapes in his left hand and a cup in his right; the former is girt with loose drapery, the latter only with a wreath of vine; lastly, the former is attended, as in the Fürstenberg porcelain fragments already mentioned, by a baby satyr, omitted in the Meissen version. Strangely enough, the three remaining figures of the Meissen set betray no obvious relationship with their ivory counterparts, from which indeed they diverge widely, the female figures, Spring and Summer, having no attendant *pulto*.

It is clear therefore that the Bow Summer or Ceres has no affinity either with Eberlein's Meissen figure or with Permoser's ivory in the Green Vaults, whereas it is evidently related, directly or indirectly, to the latter artist's figure in the Brunswick Museum. How this relationship can be accounted for is a problem of which no solution can at present be offered. Although the Bow factory was carried on until 1776, it is almost certain, to judge from characteristics of paste, glaze and modelling, that the particular figures under discussion were made later than 1760, probably some years earlier still. Luplau's Fürstenberg Summer, as we have seen, is stated to have been modelled in 1774, so that the otherwise plausible assumption of Fürstenberg porcelain as the vehicular link between the ivory and the Bow porcelain would seem to be inadmissible.⁶ Possibly ivory replicas of Permoser's Brunswick Seasons, now lost, were at that time in England, or versions not yet identified were made at some other German porcelain works and found their way to this country. A clue may perhaps be provided by the close relations existing at this period between the British Court and the young Prince Ferdinand of Brunswick, "the Illustrious Prince" of Minden fame, son of the reigning duke Charles, who founded the Brunswick museum in 1755. William Augustus, duke of Cumberland, son of George II., is

⁶ See *Festive Publication to commemorate the 200th Jubilee of the oldest European China Factory, Meissen, Dresden 1911*, Fig. 70, p. 43. The series of figures are numbered c. 84, c. 88, c. 82, c. 83 respectively in the current trade album of the Meissen Factory.

⁷ Only one other case of correspondence between English and Fürstenberg china is known to me, that of a Chelsea scent flask inscribed "EAU DE SENTEUR" in the Schreiber Collection, of which a Fürstenberg counterpart is figured by Scherer, *Fürstenberger Porzellan*, Abb. 104.


Porcelain Figures after Balthasar Permoser

known to have patronised the Chelsea Factory, and may perhaps have taken some interest in that of Bow. Permoser's Brunswick series may possibly have been in English possession before they passed into the hands of Duke Charles. Or, finally, the Bow figure and Permoser's ivory alike may

have been borrowed independently from an engraving which has escaped Scherer's vigilance as well as my own. But all this is mere conjecture, and it is perhaps too much to hope that this interesting point will ever be cleared up with certainty.

THE STILL-LIFE PAINTER, ABRAHAM CALRAET BY ABRAHAM BREDIUS

ABRAHAM CALRAET, VAN CALRAET or KALRAAT.

 OR many years several fine still life pictures signed A C have been attributed to Aelbert Cuyp. The subject of nearly all is peaches, beautifully painted peaches, often on a Delft, or Chinese porcelain dish, surrounded by grapes, butterflies, and sometimes, shells and cherries on the table. Three of these still life pictures are in the Museum of Rotterdam; the finest of these A C pictures, with a splendid lobster next to the peaches, remains in the collection of Jonkheer van Lennep at Heemstede near Haarlem.¹ A similar picture in the collection Kröller, the Hague, reproduced here as a specimen [PLATE II, B], another one, rather damaged, in the Town Museum (Musée Communal) of Amsterdam, a fine one in the Museum of Aix-en-Provence, a similar one, also of fine quality, at Mr. Johnson's, Philadelphia, U.S.A., and some others, all quoted and described as Cuyp pictures in Dr. Hofstede de Groot's "Catalogue raisonné" (new Smith).

But as the style of painting, though very Cuypish, lacks the energy and impasture of Cuyp's brush, and is too delicate and smooth, many art-critics believed this monogrammist, A C, was not Cuyp at all, but a different artist. Some one suggested that Alexander Coosemans might be the painter; but that Flemish artist is different in manner, and inferior. The Berlin Catalogue of 1883 already mentions "an unknown Dutch monogrammist A C".

When I perused the hundreds of volumes of the Dordrecht Notarial Archives, I discovered the Inventory of the mother of the painters, Abraham and Barend van Kalraet (Calraet). It is an awkward thing that in the second half of the 17th century the Dutch wrote alternatively their names with C or K. This was specially the case with the Calraet family. Abraham (van) Calraet signs several notarial documents² even up to 1715 with C; when he died in 1722 his name was written in the obituary books: "Abraham Calraet". And yet he signed two pictures, representing a small portrait of a man (very inferior to his still-life

paintings), with a K.³ His brother, Barend van Kalraet, who always signs his pictures with a K, yet signs in 1707 before Notary van Aensurgh in Dordrecht, "van Calraet."

The word "van" was not always used in the Calraet family. A sister, Catharina, signs her Testament without the "van".⁴ The mother, notaries and others generally leave it out. In the Testament of the mother, Agnietavon Paderode, widow of Pieter Kalraet, dated 7 April, 1693, she speaks of a fruit still-life by Abraham Calraet. In her Inventory, described 10 July 1701, she is called: Widow of Pieter Calraedt (with C, without "van"), and we find mentioned "de solder van Abram Calraet" (the atelier of Abr. Calraet), with C, without "van".

It is necessary to mention all this, to make it clear, that the monogram A C is that of Calraet, even now that I have found the still-life with peaches, signed in full A. V. Calraet, reproduced also here [PLATE II, B]. Houbraken mentions him as a painter of fruit and figures, also as a sculptor and wood-carver.

Monsieur Veth (who was still obliged to say: "I do not know anything about his works") wrote a few lines about him in "Oud Holland", vol. VII, p. 304.

Abraham Calraet was baptized in Dordrecht on October 12, 1642. His father was a sculptor and sent his son to the brothers Huppe, well-known sculptors in Dordrecht. But soon afterwards, or perhaps simultaneously, Abraham began to paint. As his father brought another son, Barend, to be taught by Aelbert Cuyp, it is very probable that Abraham also had been his pupil; as indeed is nearly proved by the Cuypish, warm tone of his pictures. He did not marry until 1680, when he was 37 years old, with Anna Bisschop. What then made me believe, that all the A C still-life pictures are the work of Abraham Calraet? In his mother's Inventory, which I discovered some years ago, dated 10 July 1701, a great many pictures are mentioned.

We find amongst these a picture with sheep by Aelbert Kuyp (written here with K!) and a copy after this picture. The original was "at the house of Abraham van Calraet"; and two stables, copies

¹ Well reproduced in Mr. Bremmer's interesting Monthly: *Beeldende Kunst*, vol. III.

² Reproduced in facsimile the first volume of my *Künstler-Inventare* (Nyhoff, The Hague).

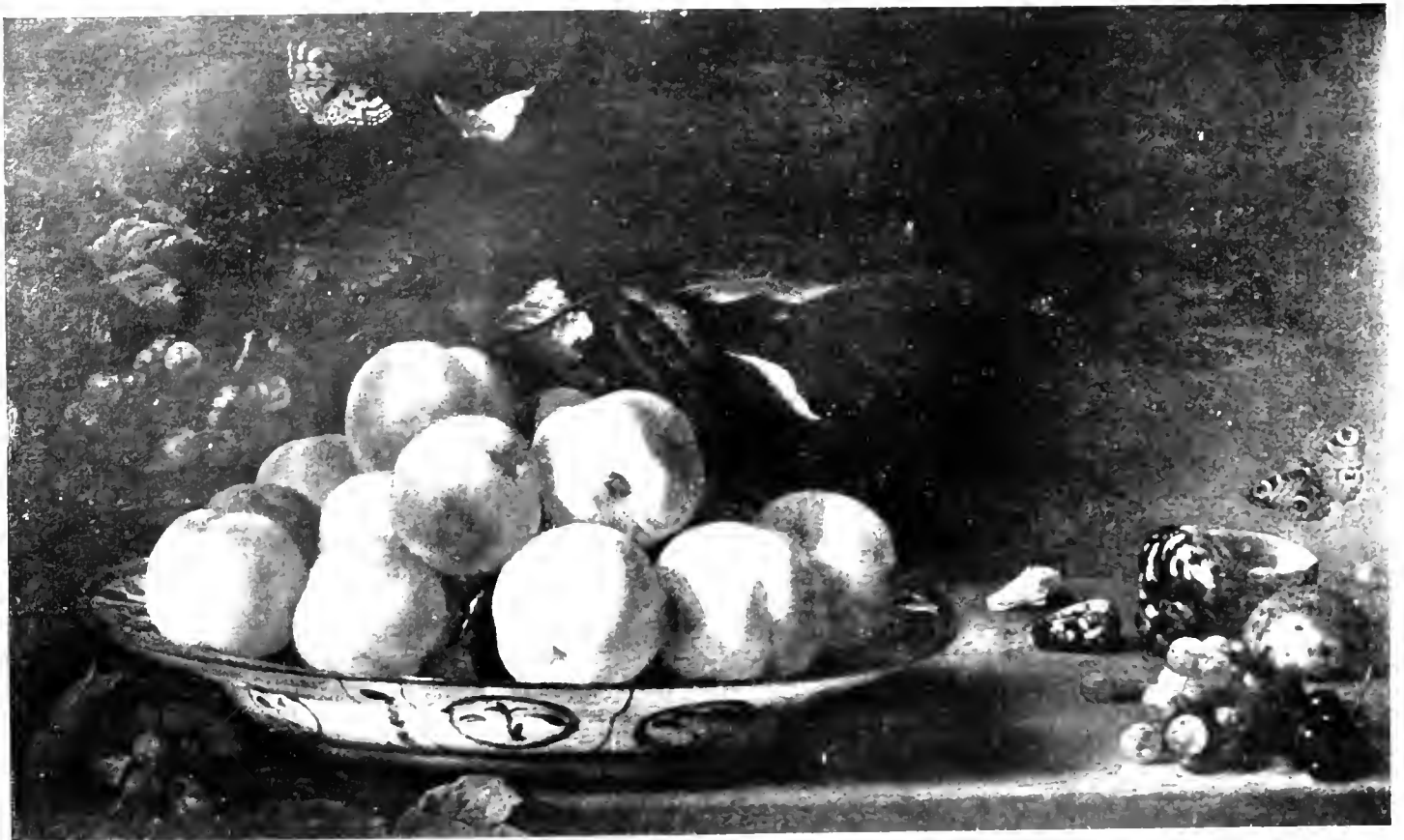
³ One is reproduced in *Oude Kunst*, Haarlem, vol. I. 1916.

⁴ Compare my Note on Calraet in *Oude Kunst*, 1917, vol. II.



STILL-LIFE, BY ABRAHAM CALVART (DR. ABRAHAM BRIDGES)

THE STILL-LIFE PAINTER, ABRAHAM CALVART
PLATE I



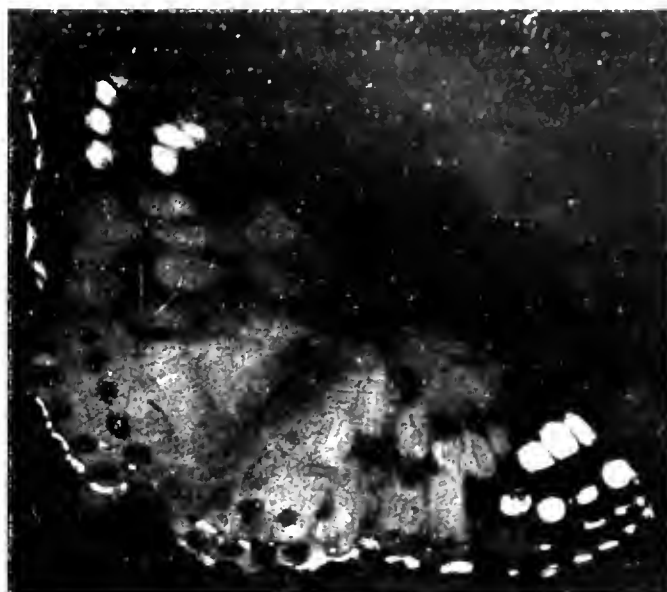
(B) STILL LIFE BY ABRAHAM GALLAUDE, 1894



(C) DETAIL OF STILL LIFE BY ABRAHAM GALLAUDE, 1894



d) DETAIL OF DR. BREIDUS'S PICTURE (PLATE I)



e) DETAIL OF THE PICTURE IN THE COLLECTION KROUZE



f) DETAIL OF THE PICTURE IN THE COLLECTION KROUZE



g) DETAIL OF "PORTRAIT OF A GENTLEMAN OF THE DE ROOVERE FAMILY" BY ALBERT CUYT (MAIRITSCHTS)

The Still-Life Painter, Abraham Calraet

after Cuyp. But what interested me so much were the following pictures: A picture with a handkerchief full of *peaches*: two pictures with *peaches*: one with *peaches*: another one with *peaches*: one with a *dish with peaches*. Sold: a picture with *peaches*: 18 florins. At the end we read verbatim:

Barent van Kalraadt declares, that in the house of his brother Abraham Calraet (written exactly so) are still 10 pictures more; Abraham also sold two pieces for 22 florins.

Mention is made of other still-life pictures: "with a dish": "with pears": "with fruit": "with a glass of wine".

All these *peaches* made me think at once that our monogrammist A C=A. Calraet. But there is more. The Dordrecht painter Samuel van Hoogstraten says in his famous book: "Inleyding tot de Hooge schoole der Schilderkonst", printed in 1678 at Rotterdam:

A certain painter, my country-man (he means here: living in my native town) lately painted a *dish full of beautiful peaches*; they were well and daintily painted with great care, every peach was excellent. I was astonished by so much industry and patience but found his subject badly chosen. Such an abundance of the same food, and his time wasted. He ought to have selected all sorts of fruit on this dish to delight the eyes by their diversity.⁵

This "certain" painter was Calraet, the son of the wood-carver Pieter Calraet; not the wealthy, much honoured Cuyp, who, after his marriage with a rich widow of the upper ten of Dordrecht, was never called a painter, but always "de Heer Cuyp".

There was still much other evidence in support of my suggestion. Cuyp signs his initials A C, only now and then, and generally on sketches or small pictures, but all his big, fine works in the National Gallery and in that delightful Gallery at Dulwich bear his full signature.

Why should he *never* have signed in full one of his still-life pictures? All these pictures are only signed A C. And in old inventories, in old catalogues not *one* still-life by Cuyp is signalled.

Again it was Monsieur Schmidt Degener, who takes a special interest in this matter, as he has in his Museum three still-life paintings with peaches by Calraet and discovered the picture signed A V Calraet, now my property (lent to the Maurits-

⁵ Mr. Schmidt Degener, Director of the Museum Boymans at Rotterdam, directed my attention to this passage.

huis in the Hague) which will be found reproduced here, and also in details [PLATES I, III, D]. These details prove that the technique of the A C picture (Coll. Kröller) is that of the Calraet picture; and differs entirely from the technique of the two Cuyp fragments: peaches, on an early (signed) Cuyp, and a salmon, from the well known Cuyp picture in the Mauritshuis. Cuyp is more spirited in the details, working with a fully charged brush with small glittering strokes of pigment. These we find also on the peaches of Monsieur Onnes van Nyenrode's picture and on the salmon of the Mauritshuis.

All the A C still-life pictures are painted on panel. Only mine (signed in full) is painted on canvas. Probably this is the reason why it looks a little less brilliant in colour. But the technique is exactly the same; I direct attention to the white "dotts" on the shell and on the butterfly of the Kröller picture and the same on the butterfly of my picture [PLATE III, D, E, F], also the way in which the grape is painted in both is identical.

I give here in the FIGURE a signature by Calraet from 1714. He seems to have lived in poor



circumstances. In 1697 a baker sued him for bread, for a sum of 94 florins! But when he died he was buried in a decent way ("met carossen"—with carriages) on the 12th of June, 1722, 80 years old.

A small exhibition was arranged in the Mauritshuis of several A C still-life pictures, among them one signed A. V. Calraet, and a genuine, early Cuyp, with a fine signature "A. cuyp", belonging to Monsieur Onnes van Nyenrode. This Cuyp represents a girl, bearing a basket with peaches. As the reproduction shows, these fruits are painted in a quite different way from the Calraet and A C peaches [PLATE II, c]. I venture to say that this matter is now finally settled.

[A painting of still-life at Hampton Court Palace, signed A. C., has always been attributed to A. Cuyp. It is evident that it is by the same hand as the picture belonging to Dr. Bredius, and therefore by A. van Calraet.—L. C.]

AMERICAN SHEFFIELD PLATE BY E. ALFRED JONES

IT is only within about ten years that due recognition has been made of the fact that the applied arts were practised extensively in America prior to the War of Independence. All the excellent furniture made there in the Chippendale, Sheraton and Hepplewhite styles was attributed to English furniture makers. Similarly, the domestic and

ecclesiastical silver, first wrought at Boston as early as about 1650, and at New York about 1680, was assigned to English or Dutch silversmiths. An English origin was claimed for every piece of old plate in New England, and in most cases an older date was associated with it than the style of the vessel warranted.

The present writer had long suspected from the

American Sheffield Plate

finish and style of several pieces of old Sheffield plate, not only in the possession of American families but also in use as communion vessels in churches, that they were not of English but of American workmanship. What at first were doubts became facts during a residence of several months examining church plate. That there was a considerable importation of Sheffield plate from England—as there was of silver plate and furniture, even though there were native craftsmen capable of making it—cannot be denied. But there is documentary evidence, as well as the evidence of the objects themselves, of the manufacture of Sheffield plate in Boston, New York, Philadelphia, New Haven and other places.

At Boston, a firm of silversmiths, Rufus (1796-1830) and Henry Farnam, (1799-1825) two brothers, were workers of Sheffield plate. They made December 5, 1805, the following vessels for the First Baptist church at Salem in Massachusetts:

Two round Communion Dishes, silver edges,	\$17 . 15 each	\$34 . 30
Six cups gilt inside, silver edges	\$3 . 17 each	\$49 . 02
		<u>\$83 . 32</u>

In the First Baptist church at Boston is a pair of Sheffield plate flagons, 14 in. high, inscribed: "The gift of Mr Jona. Harris to the First Baptist Church of Christ in Boston 1792" [PLATE, A]. There are certain characteristics in these flagons which unquestionably stamp them as of American workmanship.

Several churches in Massachusetts contain similar flagons which can safely be attributed to American craftsmen. Four of these are in the First Congregational church at Quincy, a church rich in historic silver vessels [PLATE, B]. An example of American Sheffield plate in a church in the State of Connecticut occurs in the treasurer's book of the First Congregational church at Norwich for the year 1808. It is as follows: "Two fluted flagons \$60, and two plated bread baskets of Messrs. Cleveland and Hyde". A William Cleveland, silversmith, (1774-1837) was a native of this Connecticut town of Norwich and he may have been the maker mentioned above. He was the grandfather of President Grover Cleveland and had learned his craft from an English silversmith, Thomas Harland, who was born in 1735 and in 1773 went to Norwich, where he enjoyed a large and lucrative business, having in 1790 no fewer than twelve workmen in his employ.¹ It may be inferred that this English craftsman was already familiar with the making of Sheffield plate. In 1810 this church bought "a Christening Basin \$14" and "3 Goblets for Communion Table \$18 from New York, bought of Pelatiah Perit".

New Haven, the most prosperous town and the principal centre of the silversmith's craft in Connecticut, was doubtless a place where Sheffield

plate was wrought in considerable quantities. Indeed the probate records of that town furnish evidence that one silversmith at least wrought it. This is the inventory of Captain Phineas Bradley, recorded July 28, 1797, which is as follows:

1 plated cream pot	24s.
1 plated teapot, Sugar Dish and creampot ...	36s.
1 plated sugar bowl	27s.
1 plated soup spoon	20s.
1 plated pair sugar tongs	5s.
1 plated Tea Canister	11s.

His tools consisted of two dozen files, punches, tongs, hammers, bench vice, and an anvil. In addition there was a plating mill, which would seem to prove that he made Sheffield plate. Both he and his brother, Colonel Aner Bradley, were silversmiths at New Haven, and derived their military titles from their participation in the American War of Independence.

The following advertisements² are taken from the New York papers, and convey some indication of the trade in Sheffield plate between the years 1771 and 1788. What proportion of the articles described in these advertisements were made in New York cannot be determined. In the main they were doubtless importations.

"Silver plated ware. Benjamin Davis will sell silver plate ware, very cheap."—(*New York Mercury*, July 22, 1771.)

Templeton & Stewarts will sell . . . a few sets of elegantly plated candlesticks.—(*New York Gazette*, October 8, 1772, and *New York Mercury*, August 16, 1773.)

Nathaniel Child, plated ware.—(*New York Mercury*, January 13, 1783.)

Daniel Dunscomb. Ironmongery, also a large assortment of tin ware, with a neat and beautiful collection of plated ware.—(*Daily Advertiser*, March 15, 1786.)

"Shaler & Sebor have for sale a quantity of plated ware consisting of candlesticks branches, tea caddies, snuffer pans, egg cups, goblets, coffee pots . . ."—(*Daily Advertiser*, December 7, 1787.)

John Ramsay, elegant plated ware, consisting of waiters of all sizes, tea pots, tea and coffee urns, candlesticks, snuffer-stands, castor frames, quart and pint mugs, tea canisters, etc.—(*Daily Advertiser*, January 2, 1788.)

Stew pans lined with silver, enquire of printer (Rivington) *Rivington's Royal Gazette*, July 4, 1778.

Whether these be imported articles or wrought in New York, there are specimens of American Sheffield plate to be seen in churches in and near that city. A large cylindrical flagon with a domed cover is one of these. It is in the Reformed church at Harlem, and is inscribed:

"The gift of Samson Benson Jr. to the | reformed dutch church at Haerlem | January 1, 1819."

The donor was an elder of that church. Equally American are in my opinion the pair of plates in the same church, which are inscribed:

"Gift of | Will^m Guthrie | late of the Island of Jamaica | to the | Dutch Church at Harlam | New York Island | 1793."

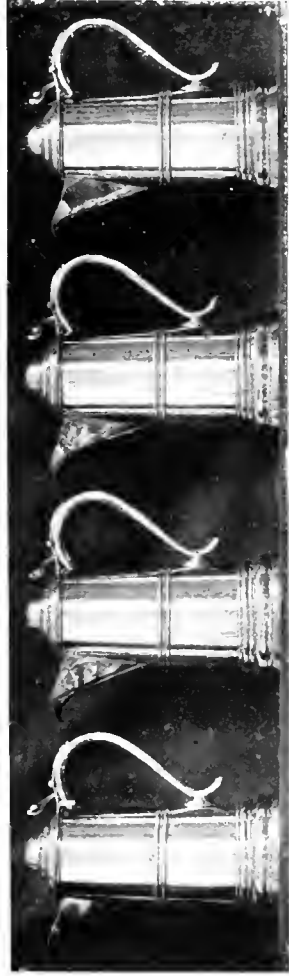
This same Harlem church also contains thirteen Sheffield plate communion cups, six of which were the gift in 1819 of the above Samson Benson. There are certain features in the workmanship which also stamp these as American. This

² Kindly sent to me by Mr. R. T. Haines Halsey of New York.

¹ See Mr. George M. Curtis's *Introduction to the Catalogue of the Exhibition of American silver in the Museum of Fine Arts at Boston*, 1911.



A



B

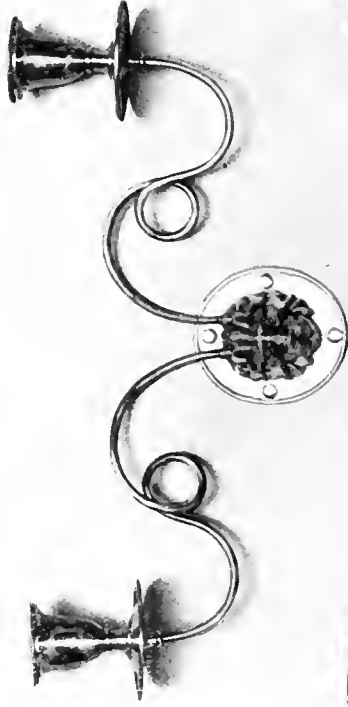


C



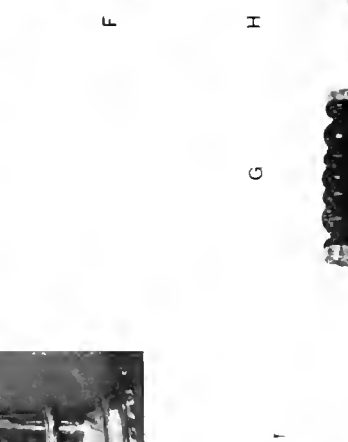
D

D



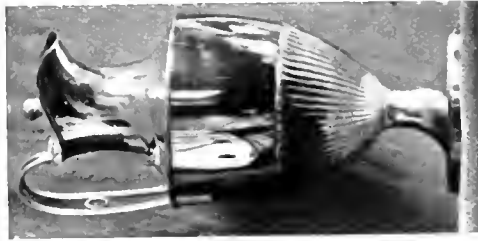
F

F

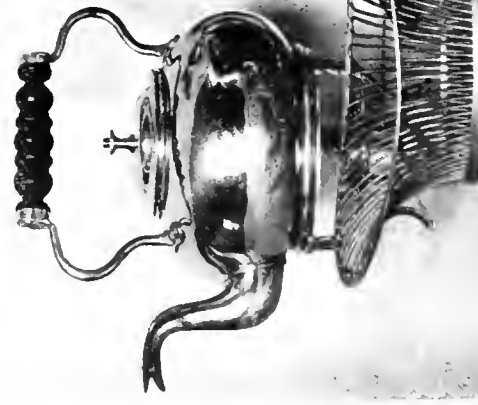


H

H



E



K



(A) COMMUNION FLAGON, PRESENTED BY JONATHAN HARRIS, 1792 (FIRST BAPTIST CHURCH, BOSTON). (B) FOUR COMMUNION FLAGONS (FIRST CONGREGATIONAL CHURCH, QUINCY, MASS.). (C) COMMUNION CUP (NEWTON CHURCH, MASS.). (D) BAPTISMAL BOWL (FIRST UNITARIAN SOCIETY, REVERE, MASS.). (E) FLASK USED AS A COMMUNION FLAGON (ARTINGTON STREET CHURCH, BOSTON). (F) BRACKET STAND (H.S.) (G) TRIPLE-FLASK STAND (H.H.) (H) PAIR OF CANDLESTICKS. (I) COMMUNION FLAGON. (J) BAPTISMAL BOWL. (K) BREAD BASKET. (L) PAIR OF BUCKLES. (M) MUSTARD-POT (MR. FRANCIS H. BIGLOW, CAMBRIDGE, MASS.).

American Sheffield Plate

worthy elder also bestowed on this church four plates and a baptismal bowl of American Sheffield plate.

The accompanying group of American Sheffield plate is in the possession of Mr. Francis H. Bigelow of Cambridge, Massachusetts [PLATE, F—M]. Bread baskets, such as those in this group, were very popular in New England, several having been seen by me during several visits. The wall lights (sconces) shown here are also American. Another pair, almost identical, belong to Mr. Charles E. Wentworth of the same historic New England town; they were made for his grandfather, who was married in 1810.


A baptismal bowl on a pedestal, made both in silver and American Sheffield plate, was seen in several New England churches by me. They date

mainly from the first quarter of the 19th century. Two examples in Sheffield plate may be mentioned. They are in the First Congregational church at Quincy and in the First Unitarian society at Revere, Massachusetts [PLATE, D].

The plated stock buckle which was taken with some silver shoe and knee buckles from James Bulyea, a loyalist of New York province during the American Revolutionary War, by a party of continental soldiers in June 1783, may perhaps be described as American Sheffield plate (Hist. MSS. Commission Report on the American MSS. in the Royal Institution, Vol. iv., p. 164).

[Mr. Jones's article forms a chapter contributed by him to a book on American Plate, by Mr. Veitch, already announced by John Lane, but delayed in publication.—ED.]

AN ITALIAN SALVER OF THE 15TH CENTURY BY OSVALD SIRÉN

HE paintings illustrated here form the decoration of both sides of a dodecagonal wooden salver, called a "*desco del nozze*", and used for the presentation of marriage gifts, a use which is also plainly indicated by the subjects depicted on both the sides. On the front is represented the meeting of King Solomon and the Queen of Sheba, the commonest subject for marriage chests and salvers because these personages were regarded as the most famous representatives of wealth and wisdom; on the back of the salver is a winged *putto* or cupid holding two cornucopias and wearing around his neck the coral of good luck and fertility.

The composition on the front centres in a highly decorative temple seen through a lofty arch which forms the entrance to the temple *piazza*. The figures are placed on a kind of scenic podium and framed by the big arch in front of the temple. The young and slender Queen, who is attired with a large turban, gives her left hand to the old King and opens her gown symbolically with her right. The train of the Queen's magnificent gown is held by one of the young ladies of her retinue, which is drawn up in two rows. All these dainty court ladies seem to be deeply impressed by the significance and dignity of the ceremony; one only turns her head to listen to the chattering of an old nurse. The characterisation of the King is less remarkable than the Queen; he is an old man with a long beard and a turban on his head, but his hands and feet are as slender and dainty as the Queen's. He is perhaps more amusing than impressive, but, of course, his strength lay in his wisdom. The types of the men who stand in conversation behind the King are very much the same as his, though the figures are presented with more

life. All have the same short nose and broad forehead, and the same round, rather staring eyes. Somewhat different and freer in their positions are the two men furthest to the right, they may be contemporary portraits, at any rate their costume is of the middle of the 15th century. They are extraneous to the scheme of the composition and seem to have been introduced for an historic rather than for a decorative purpose. The temple of Solomon which forms the centre of the whole composition is a kind of renaissance church with a short nave and a small cupola on a hexagonal drum. Behind this cupola rises, however, a high façade-like structure over which another cupola becomes visible. The whole building can hardly be explained from an architectural point of view but its details are most carefully drawn, and it serves, together with the palaces on both sides, as a decorative background. The open portal through which we look into the sanctuary is formed of simple pilasters supporting a segment pediment crowned by three *putti* bearing garlands. The architrave bears the inscription: TEN PLUN * SALAMON. The big arch in front of the temple rises from entablatures decorated with shell ornaments and other classic motives; all the details are drawn with remarkable refinement; the artist has a pronounced feeling for pleasing arrangement and nicety of detail. The distance is formed of a hilly landscape, broadly painted, so that the hills almost have the appearance of dark waves against the light sky. It has little naturalistic importance but is imaginative and evidently characteristic of an individual artist.

Who was this artist? Several authorities have sought an answer to this question but hardly two have agreed. The picture which (together with a counterpart representing the Judgment of

An Italian Salver of the 15th Century

Solomon) belonged to the Collection Secrétan and later on to the Collection Chabrière Arles was published in "Les Arts", March 1905, as a work of the "School of Fra Filippo Lippi ca. 1475"; it was mentioned by Mr. Berenson in his book, "Central Italian Painters", 2nd Edition, page 196, among the works of Matteo di Giovanni, and finally described by Professor Schubring in his book "Cassoni" as "Paduan (?) about 1470".

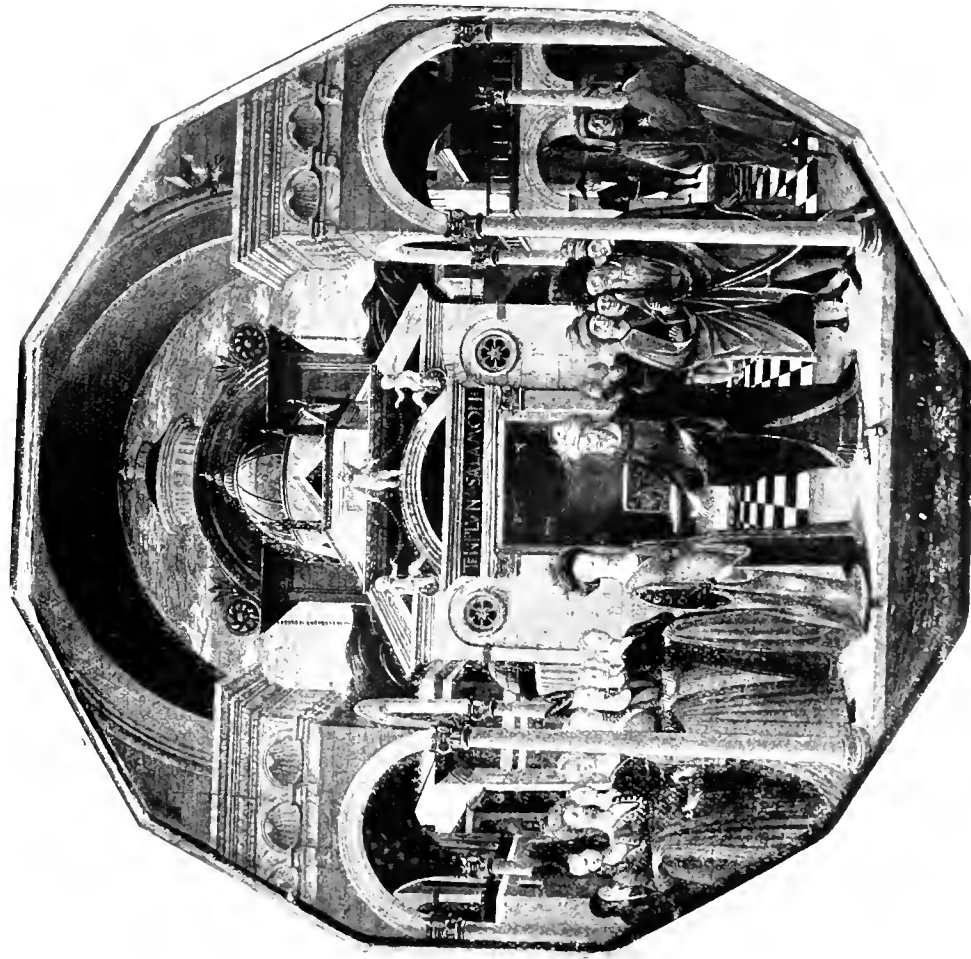
I am, however, unable to support any of these attributions to the Florentine, Sienese or Paduan School. The picture, no doubt, reveals some influence both from Florence and Siena, but its general tone and character are nevertheless quite distinct from either of these schools; its curious mixture of ornamental daintiness and ceremonious beauty points rather towards Umbria and the Marches. The little damsels with stiff bearing and small round heads on slender necks show types that are distinctly Umbrian, and the same is true, though in a less marked degree of the men's broad faces with the short noses and the round eyes. The youths who stand in conversation close to the temple are characteristic children of that charming art that developed on the eastern slope of the Apennines, in Fabriano, Camerino, San Severino and other of the picturesque towns of the Marches, an art that later on freely mixed with the more serious mode of painting that had been fostered in Perugia and Siena. The Sienese influence is most evident in the Umbro-Marchegiano art shortly after the middle of the 15th century, that is to say, just at the time to which this picture belongs.

If we have once traced rightly the characteristics of the school, it becomes easier to define the particular master of this picture. Among the painters of the Marches, it is hardly worth mentioning more than one in this connection: Giovanni Boccati da Camerino. His paintings in the gallery at Perugia show just that characteristic combination of Marchegian, Umbrian and Sienese elements which we have noticed in this salver. He was scarcely more than twenty-five years old in 1445 when he became a citizen of Perugia, where he seems to have been active for several years. But later on Boccati must have been in close contact with Sienese artists, particularly with Domenico di Bartolo, whose influence is quite evident in some of his works. We know that he lived again in his native town, Camerino, between 1463 and 1470, and that in 1473 he painted for Orvieto an altarpiece which is now in the gallery at Budapest. Boccati's last dated work is of the year 1480, and he probably died shortly afterwards. Boccati is best known through the large altarpiece in Perugia (signed and dated 1447) representing the Madonna enthroned between the four doctors of the church and surrounded by singing angels in a pergola of garlands and climbing roses. It is a picture that has all the idyllic charm of a blooming cloister

garden on an early summer day. The painter's poetic spirit has here reached full expression. It is indeed one of the most attractive pictures that ever were painted in Umbria. The youthful Virgin in this altarpiece is of the same type, the same bearing, the same proportions as the Queen of Sheba and the ladies of her retinue on the salver. The old doctors of the church, particularly S. Jerome, closely resemble King Solomon and the bearded men behind him; the tallest of the angels recalls the two youths who stand near the temple. And in both pictures we find the same sense of daintiness and almost childish naïveté in spite of all the differences of motive and representation.

If we look at some of Boccati's later works, for instance, the *Madonna enthroned under an architectural canopy amidst singing angels*, in the gallery of Perugia, or the altarpiece at Budapest we find the correspondences with the present picture still more pronounced; they can be traced in the types, in the long and stiff necks, in the treatment of the long parallel folds of the garments and in the architectural details. The master retains the same characteristic elements of design in these altarpieces and in the salver, notwithstanding the great differences of size and scope. A further very striking confirmation of the identity of the painter is offered by the *pulito* with the cornucopias on the reverse of the salver. He is exactly the same chubby boy with enormous forehead, half-moon eyes and a small rounded mouth as the *bambino* in the altarpieces. The same child appears with slight variations in all pictures by Boccati that we know. He is almost as good as a signature. The landscape corresponds both in character and execution most closely to the background view we find, for instance, in Boccati's *Madonna* picture in Mr. Berenson's collection.

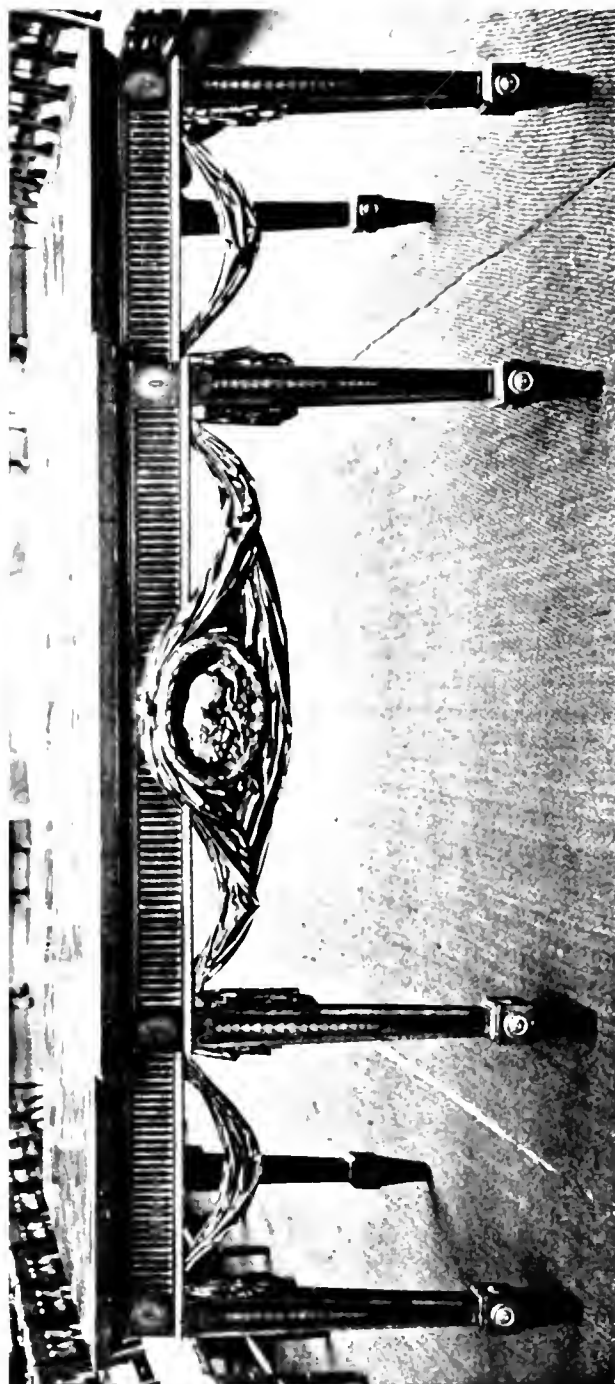
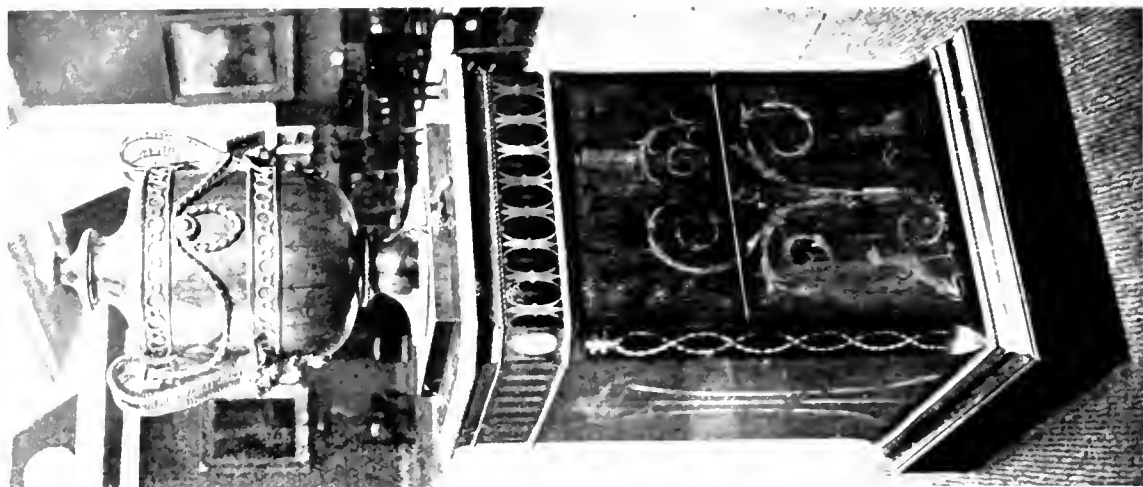
Evidently this salver belongs to a comparatively late period in Boccati's activity; it can scarcely be much earlier than the picture in Budapest (1473); the figures are somewhat more attenuated and more elegant than in Boccati's early works in Perugia. It is, in a way, even more interesting than the master's large altarpieces, mentioned above, or the lovely Madonnas in Mr. Berenson's and Mr. Dan Fellow Platt's collections, because it shows his art from a new, less traditional side. The picture reflects in the most charming form the poetical genius of one of the loveliest quattrocento painters, one who hardly yet has been recognised to his full value except by a few students and experts. But besides the great artistic merit of the paintings this exquisitely preserved "*desco del nozze*" possesses an unusual historical importance as an illustration of that spirit of the early renaissance that shed beauty and refinement even over objects that had a humbler scope than wall pictures or altarpieces.



FRONT: "MEETING OF SOLOMON AND THE QUEEN OF SHEBA"



BACK: "PUTTO HOLDING CORNUCOPIAS"



An Italian Salver of the 15th Century

The picture is mentioned in : *Catalogue of the Collection Secrétan*, No. 183.—*Les Arts*, March 1905 ("School of Fra Filippo Lippi")—Berenson, *Central Italian Painters*, 2nd Edition (Matteo di Giovanni) Schubring, *Cassoni*, No. 613 Paduan (?) about 1470.

[This article was written for us by Dr. Sirén in the summer of 1915, but reached us in its complete form only ten days ago. A note based upon Dr. Sirén's statement appears in the "Museum of Fine Arts Bulletin" No. 88 (Boston, U.S.A.)—ED.].

FURNITURE IN THE PORT SUNLIGHT MUSEUM BY HERBERT CESCINSKY

IT was in 1770, towards the close of his business career, that Thomas Chippendale was making much of the elaborate furniture at Gawthorp (now Harewood House) for Edwin Lascelles, under the supervision of Robert Adam, in a style quite foreign to that which we are accustomed to recognise as "Chippendale". We may fairly assume that if, during a space of nearly twenty years, he had not succeeded in superimposing his own manner on his patrons, the "Director" designs remained, to his death, more or less book illustrations, a catalogue of what the firm of Chippendale and Haig were prepared to supply rather than that which they actually made. We find traces of Chippendale's manner introduced side by side with that of Robert Adam in some of the furniture at Nostell, but with extreme caution, with the fear of detection present rather than the desire of self-advertisement. There is the well known sideboard set at Harewood consisting of a side table and wine-cooler, flanked by pedestals with surmounting urns, all in veneered rosewood enriched with ormoulu mountings, which shows Chippendale at his best as a craftsman but as a nonentity as a designer.

I am inclined to the opinion that Chippendale was by no means responsible for the whole of the Adam furniture at Harewood. Seddon, Sons and Shackleton, of Aldersgate Street, were equally renowned as makers of fine furniture, and were undoubtedly established on a larger scale—an advantage not to be despised by a fashionable architect in large practice, where time occupied in the execution of orders was of serious consideration. The Chippendale and Haig invoices at Harewood cover the period from 1770 to 1775, roughly, and, as Mr. Percy Macquoid has pointed out, we know from the Annual Register of 1768 that the Seddons' premises were destroyed by fire in that year, with a loss to them of £20,000, a very large sum when computed in our present-day currency. From the manufacturing point of view, therefore, the probability must have been that they were *hors de combat* for at least a year or two.

Chippendale's work in the Adam style has always a strangeness of detail and proportion which is absent in his other productions. There is no doubt that the full sized detailing and probably the

suggestion as to woods, if not the actual selection, must have been left to his cabinet makers by the busy Adelphi architect. The Harewood sideboard and pedestals are veneered with rosewood, a wood unfortunate in effect and having several disadvantages from the cabinet-maker's point of view, especially when used in veneer form. It is oily and therefore difficult to glue without previous heavy "toothing" with the "toothing plane", and the greasy nature has to be killed with acetic acid, or the veneers lift after a few years' wear. From the justifiable standpoint that the working detail must have been the province of the cabinet-maker, both the urns and the wine-cooler are unfortunate in proportion. The tendency to over-embellishment is probably the fault of Robert Adam himself.

From the rare authenticated examples of the Seddon's work which still exist I am inclined to bracket them with Chippendale in point of workmanship, and to rank them much higher as far as details and proportions are concerned. In many respects Hepplewhite was the superior of both.

I am enabled to illustrate here, by the courtesy of Sir William Lever, a very fine sideboard of the independent pedestal type, from his collection at the Hulme Hall at Port Sunlight. I should cite this as a typical example of Seddon's work, obviously inspired from Adelphi sources, yet not made under the Adams' direct supervision. The PLATE shows the sideboard complete with its pedestals and urns, and the table with one pedestal and urn on a larger scale. A few measurements may be desirable. The pedestals are 40 $\frac{3}{4}$ in. in height, and 21 in. in width and depth. The urns are 28 $\frac{3}{4}$ in. high. The central table is 93 $\frac{1}{4}$ in. in length over the top, 36 in. in height and 44 $\frac{1}{2}$ in. in depth in the centre with a 2 $\frac{1}{2}$ in. break. It will be seen, therefore, that for its proper display the sideboard demands nearly 13 ft. of floor space in width.

The urns are veneered with apple wood, inlaid with marqueterie of pear and bleached walnut. The enriched rings and the two guilloche collars are of chased brass. The pedestals are veneered to match, with mouldings of brass, the frieze and chamfered edge inlaid with acacia in striped rosewood. The base is in mahogany. The top of the table is veneered with radiated English

Furniture in the Port Sunlight Museum

yew, with a mahogany and palisander border. The frieze is inlaid with flutes and pateræ of yellow sycamore in a mahogany ground. The base moulding to the frieze is of chased brass. The pendant draperies between the legs with the central dormant lion are carved from solid pear-tree.

The date of this sideboard is probably between 1770 and 1775. It marks the latest, and most ornamental phase, of the pedestal sideboard, a

type which was largely superseded in the next decade by the Hepplewhite innovation of the one-piece sideboard with long central drawer flanked by deep cellarettes or wine drawers. Sir William Lever's example may be cited as a superb example of the finest period of English cabinet-making, equally excellent in design, proportion and workmanship. To the London connoisseur of furniture the one regret is the distance of Port Sunlight from the Metropolis.

NOTES ON ITALIAN MEDALS—XXIII*

BY G. F. HILL

THE little bronze Ferrarese portrait illustrated in PLATE II, G, is in the Victoria and Albert Museum¹. In spite of its poor condition it is a very charming example of the Ferrarese school of the period of Borso d'Este; it has indeed been described as the Duke's portrait, though I do not feel sure about the identification. Nor have I been able to find any medal corresponding to it; perhaps one of my readers may be more fortunate.

A FLORENTINE REVERSE.

In the Turin cabinet, attached to a portrait of the Venetian senator Francesco Diedo, is a reverse of markedly Florentine character [PLATE I, B]. Both sides are illustrated by Heiss², and a glance is sufficient to show that they do not belong to each other. The obverse, indeed, is so flat and dull as to suggest that it is a good deal later than the time of Diedo, who died in 1483 or 1484. The reverse is inscribed DVCE VIRTVTE and dated MCCCCLXXV. High on a rock in the middle background is a young man, nude to the waist, resting on a seat supported by a lion and an ox. Below, on the left, the Centaur Nessus goes off, carrying Deianira on his back, and brandishing a branch in his right hand. From the right comes in pursuit of him Hercules, wielding his club. It is hardly necessary to insist that this reverse comes into the circle of compositions which, since Bode's convincing attribution of the Pazzi medal and certain other Florentine pieces to Bertoldo, have been associated with that artist. One notices the somewhat flat, though not exactly low, relief, and the distribution of rather small figures about the field, without too keen a sense of their relation to each other in the composition. I would not ascribe it to Bertoldo's own hand; it

seems to me to be nearest to those pieces, such as the Leticia Sanuto, and the unattached reverse with the Triumph of Venus³, which look like the work of a rather clumsier follower. The attachment of this reverse of Hercules and Nessus, after the manner of Bertoldo, to the portrait of the Venetian Diedo, may be another trace of the presence of the Florentine artist in Venice, which is vouched for by certain other pieces of evidence, as the medals of Leticia Sanuto and Mohammed II, and by the record that in 1483 he was commissioned to do some reliefs for San Marco.

If we go outside the medallist art, the design, especially as regards the figure of Hercules, recalls the Hercules types of Antonio Pollaiuolo; the Hercules and Nessus in the Jarves collection will occur to everybody. But why has the medallist armed Hercules with his club, with which he can have no chance of reaching the Centaur, instead of with bow and arrow? Possibly because he has picked this figure from some other design in which Hercules was legitimately using a club.

The figure of the youth seated on a rock is perhaps, as the motto suggests, meant for Virtue. A throne supported by animals is not infrequently used for allegorical figures; for instance, Force or Fortitude, on a medal by Matteo de' Pasti, sits on a throne supported by two Malatesta elephants. The two animals on the medal before us are however placed both on the same side of the seat, doubtless because the medallist desired to show them both, and yet had not the art to represent the figure as seated to the front. These animal supports of thrones are doubtless often without symbolical significance; at other times, their significance is clear, as in the episcopal throne at Doms⁴, which has the lion of St. Mark and the bull of St. Luke at its sides; or as on the Tarocchi cards, where Apollo is supported by two swans⁵.

* For previous articles in this series, see *Burlington Magazine*, Vol. XXIX, p. 251. My thanks are due to Mr. Eric Maclagan and Mr. R. P. Bedford for their help in providing the casts from which many of the illustrations to these notes have been made.

¹ Soulages Collection (741-1865). 43 × 32 mm.

² *Venise*, PLATE XIII, 3. Cp. Armand II, 71, 6. Our illustration of the reverse is from the reproduction in the Victoria and Albert Museum.

³ Both illustrated in Heiss, *Niccolò Spinelli* Pl. viii, 3 and x, 2.

⁴ Viollet-le-Duc, *Dict.* II, p. 416. It is true that the animals here do not actually support the arms but are carved in relief on the sides.

⁵ Br. Mus. Catal. *Italian Engravings* E 1 39.

FRANCESCO DE' BONSI.

The medal of Francesco de' Bonsi illustrated in PLATE I, A is fairly well known⁶. It describes the person represented as "Franciscus de Bonnsis de Fo". The last word is perhaps a mere slip for "Flo(rentia)". On the reverse, the date MCCCCLXXXIIII is arranged round a figure of Hercules wielding his club, and carrying a heater-shaped shield charged with the arms of the Bonsi della Ruota, *i.e.*, supplying the tinctures, *az.*, a mill-wheel *or.* The curiously dry style of the medal is very characteristic; noticeable also is the use as stops of small annulets punched in, sometimes singly, sometimes in twos or threes. These peculiarities recur on two other medals, both connected with Giuliano della Rovere, who eventually became Pope as Julius II. One of these⁷ is illustrated in PLATE I, C; the resemblance in style to the medal of Francesco de' Bonsi is obvious. The inscription identifies Giuliano as bishop of Ostia and Cardinal of S. Pietro ad Vincula⁸. He was promoted cardinal in 1471, and as he was translated to Bologna in 1483, the medal must date between these years. It shows the same curious style, and the use of punched stops. The reverse type is meant to represent Ostia. It is found also on the third medal from the same hand, one of Sixtus IV (1471-1484); in fact the same model has been used for the building with the three fortified towers on both pieces. The medal of Sixtus IV⁹ was made, as the inscription on the reverse tells us, by his nephew Giuliano (IVL · CARD · NEPOS · IN OSTIO · TIBERINO); the statement seems to be explicit that it was made at Ostia. The style of this medal shows all the peculiarities of the other two, including the cursive X of the Bonsi medal, and the punched annulets as stops. The three pieces are not great works of art, although that of Bonsi has a certain piquant quality of its own; but as a mere step forward in classification it seems worth while to bring them together.

According to Gamurrini¹⁰ the Francesco de'

⁶ Paris (Armand II 49, 7); Berlin (Simon Catal. No. 272); J. C. Robinson Catal. 185; Löbbecke Catal. 44; Lanna Catal. 120; and the British Museum specimen here illustrated, which measures 47 mm. (the largest published diameter for this medal).

⁷ Armand II, 110, 3. The illustration is from one of the two British Museum specimens (36 mm.). Specimens are also at Paris (*Trés. Num.* I, xiii, 2), Berlin (Simon Catal. 328), and Florence (Supino 705), and in Mr. T. W. Greene's collection; see also Lanna Catal. 142.

⁸ F. A. Maronus, *Comm. de Ecclesiis et Episcopis Ostiensibus et Veliternis* (1766), p. 80, figures a specimen of the medal from the Borgia Collection in illustration of his remark that a Cardinal Bishop occasionally retained his presbyteral "title" after attaining episcopal rank.

⁹ Armand II, 62, 4. British Museum (41 mm., the maximum diameter). Paris (*Trés. Num.* xxiv, 4). Berlin (Simon Catal. 337). Brescia (Rizzini 40). Florence (Supino 191). Mr. Maurice Rosenheim. The inscription on the obverse is SIXTVS · IIII · PONT · MAX · VRBE · (or on some specimens VRB ·) REST.

¹⁰ *Istoria Genealogica delle Famiglie Nobili Toscane, &c.* I (1668) p. 488. I assume that Gamurrini is referring to the medal described above, since no other medal of a Francesco de' Bonsi is known.

Bonsi represented on the medal was the son of Donato; he was distinguished both in peace and war, was several times one of the Signori and in 1457 Gonfaloniere di Giustizia. It is obvious, however, that a man so young as the medal represents Francesco to have been in 1484 cannot have held an important position in Florence as early as 1457. Our Francesco may have been a son or nephew of the more famous one.

ACHILLE TIBERTI

The late M. Gustave Dreyfus's medal (apparently unique) of Achille Tiberti of Cesena was illustrated in the account of his collection which appeared in *Les Arts*¹¹. The present illustration [PLATE I, E, from the reproduction in the Victoria and Albert Museum] will suffice to show that in it we have another very characteristic work of the group which we are accustomed to label "Niccolò Fiorentino." It comes fairly close to the medals of Alfonso d'Este (1492) and Piero Machiavelli. Achille Tiberti, *ferox animi et manu promptus*, in the words of the historian of Cesena,¹² took a prominent and bloody part in the feud between his family and the Martinelli at the end of the fifteenth century. An energetic lieutenant of Cesare Borgia in the second *impresa* of Romagna, he met his death at the siege of Faenza on 18 April 1501, being killed by the bursting of one of the Duke's great cannon¹³.

GIAMBATTISTA AND ERCOLE BOTTRIGARO.

This stately medal [PLATE I, F], in the Salting collection,¹⁴ represents two brothers of the Bolognese family of Bottrigaro. It is useful as a dated example (MDXX) of the Bolognese school of the early 16th century, coming in the period of transition between Francia and his immediate following, who produced the medals of Ulisse Musotti, Tommaso Ruggiero, Francesco Alidosi and Bernardo Rossi, on the one hand, and, on the other, the work of Giovanni Zacchi, of which I have tried to give a reconstruction idea in a previous article¹⁵. The strange medal of Gaspare Fantuzzi and his wife Dorotea Castelli belongs to about the same time¹⁶, but is not by the same hand.

According to Armand, Giambattista was a member of the Anziani in 1508, Ercole in 1518. The latter is of course not to be confused with the other Ercole, who was not born until 1531, and of whom Antonio Casoni made a medal towards the end of the century.

¹¹ Aug. 1908, p. 11, No. xi. Armand II, 68, 33.

¹² Scip. Chiaramonti, *Cesena Historia* (1641), pp. 714 ff.

¹³ W. H. Woodward, *Cesare Borgia* (1913) p. 206. There were the inevitable stories about Achille having been shot from behind by the Duke's orders.

¹⁴ Diam. 85 mm. Arm. III 199 K (Bologna, 84 mm.); Rizzini, *Illustrazioni* No. 542 (Brescia, 82 mm.).

¹⁵ *Burlington Magazine*, Vol. xxv, pp. 335 ff.

¹⁶ Arm. III. 199 L (Bologna, 80 mm.); Burlington Fine Arts Club, *Ital. Plastic Art*, Pl. lxvi. 59 (Mr. Maurice Rosenheim); Rizzini, *Illustrazioni* 777 (Brescia, 79 mm.).

Notes on Italian Medals

FRANCESCO MALIPIERI.

The Victoria and Albert Museum (Salting) specimen of this medal is so fine, and the only published illustration¹⁷ known to me is so poor, that I need not apologize for giving the reproduction in PLATE II, H. The medal is a very characteristic specimen of that very individual artist and fine caster, generally known as the Medallist of 1523, and probably to be identified with Maffeo Olivieri. The Salting specimen is perhaps identical with that which was in Sir Charles Robinson's collection (No. 65 in his sale catalogue). GIOVANNI MANNELLI.

The Victoria and Albert Museum (Salting) specimen of this medal is illustrated here [PLATE II, I] to help towards a decision as to its attribution to Giulio della Torre.¹⁸ Friedländer describes it in connexion with that artist, adding, however, distinctly that it is hardly by him, but only shows a certain resemblance to his work. Armand thereupon says: "We follow Friedländer's example in placing this medal in the series attributed to Giulio della Torre". This is not the only occasion on which Armand has "followed" Friedländer in just the direction which Friedländer sought to block: the absurd attribution of the medal of Giulia Astallia to Talpa is a case in point. Friedländer's caution is hardly misplaced; the medal does not show Giulio's characteristics very strongly. But it is nearer to him than to any other identified artist. That it was not made in Florence is shown, apart from the style, by the fact that the young man is described as "Florentinus ci(vis)". His age is 21, the 1 having been obliterated by the piercing of the medal. On the back of the Salting specimen are incised five concentric circles; the same is true of the Brescia specimen¹⁹; the reverse of that at Berlin is not described by Friedländer.

Among the plaquettes exhibited at the Burlington Fine Arts Club in 1912²⁰ was a remarkable piece signed by Giulio della Torre (IV. T. OP.) belonging to Mr. Heseltine. It represents a nude female figure (probably a personification of Force or Fortitude), seen from behind, wearing a helmet on her head, and holding a column over her shoulder. Like many of the artist's medals, it bears no motto. I believe I am not mistaken in saying that Giulio della Torre is not known to have made any other plaquettes, and the piece is

¹⁷ In Heiss, *Venise*, Pl. xiv. 6 (the Dreyfus specimen). The same specimen is described by Armand I, 125, 3.

¹⁸ Friedländer, *Schaumünzen*, p. 113, No. 24; Armand I 134, 23.

¹⁹ Rizzini No. 175.

²⁰ Catalogue, Plate LX, No. 24.

probably the reverse of some medal. It measures 112 mm., a diameter which corresponds to that of the medal of Francesco Niconizio of Curzola²¹. FEDERIGO DE' NEGRI.

The Victoria and Albert Museum possesses, in the Salting Collection, one of the two medals of Federigo de' Negri. Mr. Salting's specimen [PLATE II, L] is probably identical with that which was in Sir Charles Robinson's collection²², and only one other specimen seems to have been described. Federigo is represented wearing a cap with a small plume at the back, coat of mail with slashed surcoat over it, and scarf over shoulder; the hilt of his sword is visible on his left. On the reverse is the trunk of a pollard willow with many branches; shrubs grow round it. The inscription is FLECTOR AMORE SVM QVOQ(ue) AMARA. The date incised on the exergual line is read 1552 by Armand and Rizzini; on the Salting specimen the last figure is obscure. The willow (not very willowy in this artist's rendering) is taken as a symbol of pliability under the influence of love, tempered by bitterness of character (one recalls the *salices amarae* of Vergil's third Eclogue); and there is of course a reference to the idea, so popular during the Renaissance, that there was an etymological connexion between *amor* and *amarus*²³. It will be noticed that the man's Christian name is written in the unusual form PHEDERICVS. This spelling is also found on the other medal of him, which seems to be represented by a single specimen at Vienna²⁴. The portrait is differently clothed. The reverse is without inscription and, to judge from Armand's description, is somewhat crowded: in the middle is a young man in the attitude of Ajax defying the lightning; on the right, a lion fighting a dragon; on the left, a group of horsemen and pikemen.

The dress worn by Federigo is not in the ordinary Italian fashion; the cap and slashed coat have a northern air. It is possible that he was in command of some corps of Swiss or German mercenaries.

PIETRO LAURO

The medal of Pietro Lauro, illustrated here from the Salting specimen [PLATE II, M], presents more than one problem²⁵. The names given by

²¹ Armand I, 134, 25. Specimens are recorded measuring from 113 to 110 mm.

²² Armand II, 232, 17; J. C. Robinson Catal. 175; diam. 62 mm. Brescia: Rizzini, *Illustrazioni* No. 699; diam. 63 mm.

²³ See V. Cian's note on Castiglione, *Il Cortegiano* I xi, where quotations are given ranging from Plautus to Bembo.

²⁴ Diam. 63 mm. Armand III 274 L.

²⁵ Diam. 57 mm. Cp. Armand I 185 (58 mm.). Rizzini, *Illustrazioni* 285 and Gaetani, *Museum Mazzuchellianum* I lxiv. 1 (Brescia, 56 mm.). Supino, No. 326 (Florence, 55 mm.).

DESCRIPTION OF PLATE I, OPPOSITE.

- [A] Francesco de' Bonsi. (British Museum.)
- [B] Reverse of medal (*Hercules and Nessus*), Florentine (Turin Cabinet).
- [C] Giuliano della Rovere. (British Museum.)
- [D] Helen of Troy. (British Museum.)

- [E] Achille Tiberti, Florentine. (Coll. of late M. Gustave Dreyfus.)
- [F] Giambattista and Ercole Bottrigari, Bolognese. (Salting Collection, Victoria and Albert Museum.)

A



B



A



C



C



D



D



F



F



E



the initials of the words in the inscriptions on both sides, which are made larger to call attention to the acrostich, are P · LAVRVS C · V · and CAMILLVS V. Whether C · V is for Clarissimus Vir, as Gaetani supposes, or for Camillus V., whose name is indicated on the reverse, I do not know. Gaetani says that Camillus V. is Camillo Bossetti, a Venetian sculptor, and attributes the medal to him. But Armand points out that the medal is signed on the truncation of the bust I · A · V · F., and the Salting specimen confirms his reading. As to Camillo Bossetti, Gaetani refers to Sansovino,²⁶ who tells us that in the Grimani Chapel in S. Francesco della Vigna, beside the altar with Federigo Zuccaro's Adoration of 1564, there are two life-size bronze figures by Camillo Bozzetti the sculptor, inscribed respectively *Duce Iudicio* and *Comiti Bello*. Of this sculptor I have found no further trace, and the bronze figures in question seem to be those attributed to Tiziano Aspetti.

The number 47, on the obverse, is doubtless the year of Pietro Lauro's age, which gives us 1507 or 1508 as the year of his birth, since the medal is dated 1555. Little seems to be known of his life, as Tiraboschi²⁷ admits. From this biographer's account it appears that a bitter attack was made upon Lauro by his contemporary Castelvetro, which may perhaps explain the reference to slandering tongues in the reverse inscription: Ceda(n)tur a morte inique lacescentes lingue viperibus similes. The artist of the medal was probably a Venetian, since Lauro lived nearly all his life in Venice, teaching and writing. A list of his books, chiefly translations from the classics or Spanish, is given by Tiraboschi; the earliest appeared in 1539, and one was published for the first time as late as 1606; but whether Lauro was still living then is uncertain.

ALFONSO II D'ESTE.

The obverse of the medal of Alfonso II illustrated in PLATE II, N has long been known from the illustration in Heraeus, from which Armand described it.²⁸ The Victoria and Albert Museum specimen enables us to complete the piece by the description of the reverse, which represents the Genius of the Prince holding scales (for equity) and spear, a helmet at his feet, with the inscriptions *Pop(uli) Quies et Securitas* and *Gen(ius) Pr(incipis)*. The bust is dated 1563, on the truncation. It is the work of some Ferrarese who had learned something

from Pastorino, rather than, I think, of Pastorino himself; although, so far as the date is concerned, it might well be by the Sieneese medallist.²⁹

FRANCESCO MARIA DEL MONTE SANTA MARIA.

The lead cast in the British Museum [PLATE II, K] serves to complete the previously published description of this rare medal³⁰. The reverse has hitherto been unknown: a volcano with the motto *SIDERA LAMBIT*, evidently in allusion to the young man's surname. Armand gives the signature of the artist as *LVD · LEO*. On the present specimen, which shows no sign of being imperfect, only *·LEO* is visible behind the bust, there is room for *L* before *LEO*, but not for three letters. Armand's form is certainly more in accordance with the usage of Lodovico Leoni, who seldom, if ever, omits his Christian name altogether.

Since Francesco Maria was born in 1549, and is described as seventeen years old, the medal was made in 1566 or 1567.

HELEN OF TROY

The medal of Helen illustrated in PLATE I, D is of the class which cataloguers rather lazily describe as "imitations of the antique". Of course it is not an imitation of the antique in the sense that Cavino's medals of Roman Emperors are, or even Valerio Belli's "coins" of Miltiades and the like; it cannot have been meant to deceive the collector. It is worth while, therefore, to withdraw medals of this kind from the class of imitations, labelling them, if we like, as renderings of antique subjects. This may be the first step towards finding out to what school to attribute them. On the present medal³¹ Helen (*EAENH AHAIA ΣΠΑΡΤΗΣ ΒΑΣΙΛΙΣΣΑ*) is represented with her bust to front, her head in left profile. On the reverse is the Judgement of Paris (*AKAΘAPTOΣ ΠΑΡΙΔΟΣ ΚΡΙΣΙΣ*) Mercury flies through the air to give the apple to Paris, before whom stand the three goddesses and Cupid, who shoots an arrow at the judge. In the foreground reclines a river-god, in the background is Troy. The border (alternating dashes and dots) is not very common. The medal is cast.

²⁹ The only medal dated 1563 attributed to Pastorino is of Johann Franckaert; where this was made I do not know. But he made two or three medals at Ferrara in 1562 and 1564.

³⁰ Armand III 119 B, from the collection of William Boyne (see Catal., Sotheby's, 1896, lot 1701) without reverse, 59mm., lead. Our specimen measures 61mm.

³¹ British Museum, 45mm. Another specimen, from the Lanna Sale (lot 348), is in Mr. Henry Oppenheimer's collection; and Mr. T. W. Greene has a third specimen.

DESCRIPTION OF PLATE II, OPPOSITE.

- [G] Ferrarese, time of Duke Borso. (Victoria and Albert Museum.)
- [H] Francesco Malipieri, attributed to Maffeo Olivieri. (Salting Collection, V.-A. Museum.)
- [J] Giovanni Mannelli, school of Giulio della Torre. (Salting Collection, V.-A. Museum.)

- [K] Francesco Maria del Monte Santa Maria, by Lod. Leoni. (British Museum.) Lead.
- [L] Federigo de' Nigri. (Salting Collection, V.-A. Museum.)
- [M] Pietro Lauro, signed I. A. V. F. (Salting Collection, V.-A. Museum.)
- [N] Alfonso II d'Este. (Victoria and Albert Museum.)

Notes on Italian Medals

In pose and treatment, the bust, slewed round to the front, and cut off immediately below the breasts, is curiously reminiscent of the manner of Domenico Poggini in his medals of Sibilla Lippi and of Lucrezia de' Medici, the wife of Alfonso II d' Este.³² In other respects, however, it does not

³² Armand III 123 G and I 260, 36. Close to these is the

bear a very close resemblance to Poggini's work, although it must date from the time when he was most active, about 1560 to 1575.

medal of a Venetian lady, whose name is not completely legible (Vincentia Arm. na Veneta), which is in the Naples cabinet (*Gall. Naz. Ital.* IV (1899) Pl. XI. No. 150). Filangieri di Candida describes this medal as Venetian work, but I know of nothing approaching it in the Venetian series.

PICTURES LENT TO THE NATIONAL GALLERY BY ROGER FRY

IT was Degas I think who objected to any picture in the Louvre ever being moved—considering that the picture lost half its charm when it was not in the expected place. Well, in war time we are less exacting and seeing that most of our favourite pictures at the National Gallery are hidden away in some place of safety we have to make the most of what remains. But some people, and I number myself among them, are able to find a consolation. The removal of so many pictures has compelled the Director to rearrange the minor works that are left. The result I find is that I have seen many pictures for the first time, I mean seriously and carefully seen and not just glanced at as one passed by on the way to some more accredited favourite. With no Piero della Francesca's on view, we pry more carefully even into the less successful Signorelli's and among those such as *The Nativity* the general effect of which is not promising one finds portions which reveal all Signorelli's marvellous fertility of design and his astonishingly modern methods of handling.

One may, even, after exhausting the Italian rooms, wander among the despised masters of the seicento to recognize that in spite of the superficial sentimentality of a picture like Guido Reni's *Ecce Homo* there is a unity of rhythm and a beauty of tone and colour which repay the effort to overcome one's first movement of revulsion. Or one may go yet further afield into the fine new English galleries, where one recognizes with regret how little of genuine artistic sensibility lies behind the great portraits of the eighteenth and early nineteenth centuries. It is true that with Sir Hubert Herkomer's *Lord Kitchener* now (and we hope only temporarily) on view almost any respectable work gains by contrast, but one has to admit that Romney and Hoppner really are no better than Sargent, it indeed they even come up to the level of his *Lord Ribblesdale*.

However, of late there has been new material to invite to more frequent visits. The same chances of war which have deprived us for the time being of the sight of our best masterpieces have bought us a loan collection from the Duke of Buccleuch, who has added to his generosity in giving up his house for war purposes that of lending his pictures

to the National Gallery. By his kind permission we are able to reproduce two of these works—one, Rembrandt's *Saskia as Flora*, has, of course, been reproduced repeatedly elsewhere, but we need make no apology for reproducing it again in our June number, p. 208, for the sake of illustration—the other. *The Martyrdom of S. Lawrence*, by Le Sueur is, I believe, here reproduced for the first time.

The two Rembrandts from the Duke of Buccleuch's collection—*Saskia as Flora* and *An Old Woman Reading* are of great interest. They show how strangely Rembrandt's genius developed by what sudden appearances of new powers and how it occasionally receded by lapses into old discarded phases. Certainly no good contemporary critic who had watched Rembrandt produce the brilliantly capable but essentially photographic and purely descriptive portraits of 1632 would have ventured to foretell the possibility of his doing a work like the *Saskia* in 1633, a work so profoundly inspired and so free from any trace of mere descriptive cleverness, so intensely and purely a work of design. And oddly enough by way of contrast the *Old Woman Reading*, which dates from about 1654, the period of Rembrandt's artistic prime, shows a relapse into non-artistic and sentimental interest which recalls the preoccupations of his earlier years.

Of course the wonder is that Rembrandt ever became the great artist he did, living in a milieu like that of 17th century Holland, where there was so widespread and intense an interest in the illustrative and sentimental by-products of art and so little understanding of the fundamental character and purport of design. So that on Rembrandt, the most brilliant and effective of all illustrators, the pressure must have been immense. And yet we see him so early as 1633 suddenly breaking through in a picture like the *Saskia* to a world in which the dramatic, however forcible, sinks into a second place. Not but what there is such a dramatic interest here, but in that too Rembrandt shows himself suddenly greater than in most of the works of this time. If we think, for instance, of the mixture of banal curiosity and theatrical over-emptiness of the *Anatomy Lesson* we must wonder that the same



"HOLY FAMILY" BY RUBENS (DEPT. OF WESTMINSTER)



"MARTYRDOM OF ST. LAWRENCE" BY RUBENS (DEPT. OF EDUCATION)

Pictures Lent to the National Gallery

man should have risen to so genuine a presentment as this. For here, in spite of the absurdly naïve artifice by which this commonly pretty Dutch girl is tricked out as a classical Goddess, the theme is treated with a kind of poetical exuberance which does more than redeem its grossness—turns grossness itself into the material of poetry. Such a feat is typical of the great Teutonic artists—no Latin could be at once so tasteless and so sublime. Such work is the peculiar glory of a Rembrandt or a Shakespeare. Rembrandt one must suppose accepted the false classicism of his day in a simple enough spirit. Since classical deities were “the thing” Saskia should dress up as Flora, but he was never himself the dupe of this absurdity, for he proved himself to be profoundly interested in Saskia masquerading as Flora and profoundly indifferent to Flora herself. Saskia dressed up so, was just as good a subject as Saskia dressed any other way. The idea ceased to be pretentious and false the moment its unreality was so frankly confessed. In any case it turned out a singularly happy theme for Rembrandt and as he always approached art from the side of dramatic or psychological intention and not, as the great Italians, directly, this was decisive for the result. For one may note that in Rembrandt’s work whenever, as too often happens, the literary motive contained some element of theatrical falsity of sentiment the design becomes merely a superior scenic display, but where as here the literary motive is the result of some deeply felt poetical emotion about life, the design becomes itself so harmonious and coherent that ultimately all other interests, even the dramatic motive that caused it, sink into relative insignificance. As an example of this one notes that chiaroscuro which, at this period especially, Rembrandt so frequently used merely for its melodramatic expressiveness, as one uses limelight on the stage—chiaroscuro here takes its place as an essential factor in the building up of the form. Certainly it is a singularly perfect and complete design with large and easily related sequences and a splendid rhythmic movement to which a last accent was given when by a happy inspiration Rembrandt stuck one of the flowers which were lying about into the diadem round Saskia’s head. In colour too it is remarkable. When one speaks of colour in Rembrandt one scarcely ever means by it any definite opposition of colours but a general envelopment of all the colours in a single atmospheric tint. But here there are suggestions of definite colours of blues and reds and golds which heighten the splendour of the effect.

Le Sueur is an artist who is rarely seen in England, or in France, for that matter, outside the Louvre. The fact that he died young and produced little, may also account for the fact that his fame is still not so great as his extraordinary qualities

might deserve. Even among French artists his work is less often discussed than one would expect among people who show so ardent an interest in the stages of their own artistic heredity. I may perhaps be permitted to quote what I wrote of Le Sueur in my edition of Reynolds’s Discourses in 1905 as it expresses the artist’s main characteristics.

“Though Reynolds speaks little of Le Sueur it is evident from the position he gives him that he rated him high. It was in France that the protest of the Caracci against the vulgar exaggerations of certain phases of Baroque art found its real fulfilment. There the ideas of purity of style and chastity of design were taken up with that peculiar enthusiasm for dry intellectual perfection which the French temperament occasionally manifests. Le Sueur is the real master of Ingres. He has something already of his scrupulous logic, his impassioned coldness. We feel in him, indeed, that the emotional and romantic elements of art are rigorously proscribed; but what prevents his work from being entirely frigid, is that this purely intellectual, almost mathematical, ideal is pursued with passionate intensity”.

The Duke of Buccleuch’s picture, *The Martyrdom of S. Lawrence*, illustrates well enough these qualities [PLATE A]. It is not certainly as perfect as some of his works in the Louvre, notably the marvellously planned “tondo” of the *Deposition*. It is, however, a very original and definite discovery in design. The picture is divided a little below the centre by the horizontal line of the parapet, on which the judge is seated. The upper half is again divided by a perpendicular into two almost equal halves and this upright is carried on by the hanging drapery of the Roman official who still urges the saint to sacrifice to the Emperor’s statue. This statue again makes another perpendicular mass which divides the upper right-hand quarter. Across this rigid scheme of rectilinear divisions there is placed an oval formed as to the lower half by the figure of S. Lawrence and the two executioners, while the upper half is made by the cherubs with the wreath of martyrdom.

This general scheme is supported by numerous variations, and a whole system of subsidiary lozenge-shaped divisions made by the figures of the judge and his assistants, S. Lawrence’s right arm and the less emphatic figures of the bystanders. One must admit that from the illustrational point of view, and regarded as drama, the theme is treated in a cold and dull rhetorical convention, and that the drawing everywhere shows a rather dreary desire to satisfy an academic standard of good taste. It is nowhere vital or sensitive. But there is no need to expatiate on these obvious defects—they are serious, no doubt, in that the first movement of revulsion to which they give rise may prevent one from enjoying the rare and singular beauties of the spatial arrangement and the passionate fervour of Le Sueur’s feeling for abstract formal unity.

In the same room at the National Gallery are to be seen some pictures lent by the Duke of

Pictures Lent to the National Gallery

Westminster, among them a most attractive Nicholas Poussin, which we are kindly allowed to reproduce [PLATE B]. It is one of the most purely delightful works of a master who was not often in so genial a mood. It belongs, I should suppose, to the moment in his early period at Rome when the influence of Titian's *Bacchanal* (which as we know he studied profoundly)—[see *Burlington Magazine*, vol. xx. p. 167]—was still strong upon him, but when we can already see signs of a new orientation in his art. The picture is remarkable for the extraordinary gaiety and purity of the colour, and the method employed is essentially a Venetian one—the shadows being always treated not as degradations of the local colour but as intensifications—thus the curtain which the cherubs are engaged in spreading for the shelter of the *Holy Family* is modelled entirely in two shades of a beautiful cinnamon orange. The general tone is everywhere based on oppositions of delicate bright blues and oranges. In its vaporous delicacy and charm it seems almost like a foretaste of the feeling of the French artists of the 18th century.

It is indeed strange that an artist who was destined to use colour so drily and austere, so entirely as an exponent of form, should have begun by showing himself as so brilliant an originator of colour used entirely for its sensual and decorative charm. This change was indeed noted and regretted by various critics who complained of the

dry coldness of his later works. Certainly if Poussin had gone on as he here began he would never have fallen so low in the estimation of the ordinary rich picture buyer as he has at various times. He would, indeed, have been as much sought after as Boucher or Tiepolo. Those, however, and among artists they have always been many, who feel the unique quality of his later design, will feel that the delightful qualities of this early work were well sacrificed.

Already here one sees that Poussin is studying form in a quite different sense from that of his Venetian models—that the tighter, more exactly logical sequences of the Raphael and the Florentines have begun to absorb his attention—the pose and drawing of St. Joseph's hands are a clear indication of this—the drapery though not designed with the surprising felicity of his later works is more clearly thought out than in the Venetians—the silhouettes of all the forms are fitted into the design with exquisite taste and precision betraying a constant and intense preoccupation with the principles of pure design. All the same, form is not as yet the 'dominating' factor in Poussin's work or rather form is conceived incidentally as beautiful or adequate decoration by means of well chosen silhouette. He was destined to achieve far more important results than this, to discover a much more simple and closely knit architecture and a more purely plastic and evocative quality in the contour.

A MONTHLY CHRONICLE

THE TATE GALLERY.—The new constitution of the National Gallery of British Art (The Tate Gallery) may be summarised as follows:

The Lords Commissioners of His Majesty's Treasury have constituted a separate Board of Trustees for the National Gallery, British Art. This change in administration was one of the recommendations of the Report of the Trustees of the National Gallery in 1915, as owing to pressure of business, matters relating to the National Gallery, British Art, scarcely received adequate attention. The new Board will have authority to acquire British paintings produced within a limit of 100 years before the date of acquisition as well as British drawings and sculpture of any period.

The management and administration of the Gallery at Millbank will be placed under the supervision of the new Board. All the existing property and future acquisitions of the National Gallery, British Art, will remain vested in the Trustees and Director of the National Gallery, who will continue to have the right both to requisition any pictures at Millbank, which they may desire to exhibit at Trafalgar Square, and to transfer any pictures of the British School from Trafalgar Square to Millbank.

The new Board for the National Gallery, British Art, is to consist of ten members, one place being reserved for a person who has been in close touch with one or other of the chief provincial galleries. There are to be three representatives from among the Trustees of the National Gallery—The Earl of Plymouth, C.B., The Lord d'Abernon, K.C.M.G., and Mr. R. C. Witt, the Director of the National Gallery and the Keeper (henceforth to be styled Director) of the National Gallery, British Art, are to be ex-officio members. It has been considered desirable to associate

with these members other additional Trustees with special interest in modern and contemporary art, and Lord Henry Cavendish-Bentinck, M.P., Mr. John Sargent, R.A., Mr. D. S. MacColl, Mr. Robert Ross and Mr. J. R. Holliday of Birmingham have been nominated. The new Trustees are appointed for seven years and a retiring Trustee will not be eligible for reappointment until one vacancy has been filled.

This revolutionary measure for the future administration of the British section of the National Gallery should remove many of the abuses which have hitherto characterised the official recognition of native art in the metropolis. The studied neglect of the more vital contemporary painting since 1877 when the Chantrey Trust began its unhappy career has long been a matter of concern among artists and critics and the small public which discriminates between good and bad art. At the same time the Chantrey Trustees are not responsible for the notorious rejection of proffered gifts, the value of which has been afterwards vindicated in the auction room; nor for the acceptance of entirely worthless gifts sometimes below the Chantrey standard. If the new Board will only support Mr. Charles Aitken, and if some generous members of the public, enriched by the war, will endow the Tate, we may see in London a collection which can endure comparisons with

the Luxembourg or the Tretyakov Gallery at Moscow. Patriots will also want British art to suffer no loss of prestige by its juxtaposition with the beautiful French pictures that will one day we hope furnish the new wing of the Tate devoted exclusively to continental painting. M. A.

THE LAYARD COLLECTION.—The unexpected result of the final appeal to the House of Lords in the case of the bequest by Sir Henry Layard to the National Gallery cannot be regarded as satisfactory from any point of view other than a feeling of relief that the National Gallery should at last be left in undisturbed possession of the pictures which Sir Henry Layard desired the nation to possess.

The questions raised by this unfortunate series of litigations go far beyond that of the actual value of the pictures in question. In the first place, there was the question of the removal of the pictures from Venice, a removal sanctioned by successive governments at Rome, but opposed by the government then in power, which did not choose to be bound by any decision of its predecessors. There a compromise had to be effected on a financial basis, and this was carried out in spite of the claim put forward by Sir Henry Layard's relatives to a certain portion of the pictures, of which the British Government had just purchased the release. On the arrival of the pictures in England the weary process of litigation ensued, in which the Trustees never abandoned their original position, until it was apparently cut away from them by the recent compromise in the House of Lords. The nation has therefore been compelled to pay twice over for a collection of pictures which the owner intended to pass to the nation as a free gift. It is to be hoped that all lovers of art will insist that the Trustees of the National Gallery shall not be mulcted in the future and crippled accordingly by a decision not of their seeking and to which they were opposed.

There is a further series of questions involved, to which we alluded in this Magazine in June 1916, where we called attention to the dangers and pitfalls involved by the misuse of legal phraseology. Instances of these dangers are too numerous to repeat. One does not like to suggest that any legal mind would deliberately sow dragon's teeth in order to profit by the conflict that was bound to arise; one would rather attribute the errors, which lead to these dangers, to mere ignorance or carelessness in the drafting of legal documents. If more care be exercised in future, the rather sordid story of the Layard bequest may prove to have been worth the expenditure involved. L. C.

SALE OF WHISTLER LITHOGRAPHS.—On June 5th Messrs. Christie will sell the collection of Whistler Lithographs belonging to the late Mr.

W. H. Jessop, the well known oculist. It is probably unsurpassed, even in America, both for the quality and rarity of the prints. Perhaps only Mr. Way or Mr. Pennell could rival Mr. Jessop's intimate knowledge about the water marks which distinguish prints, struck by the artist himself or under his supervision, from those which were taken surreptitiously without his consent or approval and sometimes offered in the market. Of the beautiful coloured lithograph, No. 121, *Draped figure reclining* (Way 156), only one other example exists. It is the property of Mr. Heinemann. It is to be hoped that some of the items in this unique collection may be retained in this country.

R. R.

MR. JOHN G. JOHNSON, OF PHILADELPHIA.—So many of those who generously helped the BURLINGTON MAGAZINE in its early and arduous beginnings have lately died that the news of the death of Mr. John G. Johnson comes to us with a peculiar sense of both personal and public loss. Mr. Johnson had risen by his extraordinary talents from a quite humble station in life. He became one of the greatest advocates in the United States. With the increase of his practice he made in middle life a large and increasing fortune, and with the opportunity thus offered him he began to develop those sensibilities which until then had been suppressed by the practical needs of a strenuous life. At first his taste led him to buy entirely modern works of art, mostly by Italian painters, and I should suppose of a rather melodramatic and obvious appeal, for he always spoke of this beginning period of his artistic development with a certain deprecating and humorous candour. The time came, however, when these works no longer satisfied him, and he had the courage and simplicity to admit the imperfections of his taste and to scrap his whole collection with a financial loss which warned him that bad art might be also a bad speculation. He then began to amass that remarkable and peculiar collection which has made him famous among art lovers throughout the civilised world. He lived in a comfortable but not very large house in that part of Philadelphia which is so quaint an imitation of 18th century London, though with a difference that adds to it a certain piquancy. The house soon became entirely inadequate to his collection, for Mr. Johnson loved the acquisition of pictures almost to excess, so that even many years ago there was no single wall-space in passage or bedroom that was not covered, and in many rooms pictures were ranged one behind another all along the bottoms of the walls or stood on easels and chairs in every corner. Sundays were devoted almost entirely to the examination of these works, and a week-end with him at Philadelphia was a strenuous exercise, for his energy and enthusiasm were inexhaustible.

A Monthly Chronicle

His purchases were always made with the greatest care, and always expressed his personal tastes and outlook. He never bought like the great millionaire who accepts the celebrated and duly authenticated at its face value, who follows in the footsteps of the Popes and Princes of past ages. He liked precisely the works that such collectors overlook. He loved the *inédit*, the work that others had passed by, or that owing to some peculiarity would never appeal to the ordinary taste. He loved the curious in art almost to excess, and indeed this was natural, for with him the art-historical passion was stronger than either the social or the purely æsthetic motive of the collector. Thus it was that his collection was a mine of wealth for those who loved to inquire into unexplored byways of art history, for Mr. Johnson was always open to what was newly-found and as yet unaccepted in ancient art. He did not stick to the highways of the great central traditions of Italian and Flemish painting, but was one of the first to see that the Burgundian, Provençal and the Catalan schools were also deserving of investigation. He never, therefore, bought names and attributions, but always pictures. The result was a quite unique and particularly fascinating collection, varying

from supreme masterpieces like his Botticelli series of the type of *The Magdalene*, which comprise what are perhaps the most profoundly felt designs of the master, the Hubert van Eyck of *St. Francis receiving the Stigmata*, and others, down to works which could scarcely claim attention on æsthetic grounds. But these minor works were scarcely ever devoid of some peculiarity which rendered them interesting to the curious and speculative investigator, or else they illustrated some unsuspected and unusual phase of an artist's personality. One might say that Mr. Johnson never bought a dull picture; and this, considering that his collection numbered well over a thousand pictures, is a great tribute to his alertness of mind.

Certainly no one who ever once enjoyed a Sunday with Mr. Johnson can ever forget the delight and inspiration which his unbounded interest in and enthusiasm for art afforded, nor are they likely to forget the charm of his personality, his intellectual keenness and vigor, combined with a rare simplicity and unpretentiousness. To this we must add his extraordinarily wide human sympathies and his extreme generosity, which were after all the dominant traits of a singularly lovable and kindly nature.

R. F.

PERIODICALS

ITALIAN.

FELIX RAVENNA. Fasc. xx, Oct.-Dec. 1915.

Dr. CORRADO RICCI contributes an interesting note on buildings of Ravenna reproduced by artists of the 15th and 16th centuries. In the mosaics of S. Apollinare Nuova and S. Vitale representations of such buildings occur but are not met with subsequently until the 15th century when, in Bellini's *Transfiguration* at Naples and in Marco Palmezzano's *Pietà* (a lunette in the sacristy of the cathedral, Ravenna), certain basilicas and campanili of Ravenna, and the mausoleum of Theodoric are recognisable. The Porta Aurea, S. Vitale and the Tomb of Theodoric, all Roman buildings which appealed especially to the taste of artists of the renaissance, are reproduced in the frescoes of a room in a palace at Mantua, formerly belonging to the Marchese della Valle and now to Senatore d'Arco. The paintings were executed between 1525 and 1530 by artists who had modified their Mantegnasque tendencies under the influence of Costa and Giulio Romano. The view of the Tomb of Theodoric is notable especially for one detail. In the front a flight of steps borne by arches is seen leading to the upper part of the building; at the top is a portico supported by four columns, evidently renaissance work. Did this actually exist or was it a freak of the artist? The monument is in all other respects a scrupulously faithful copy; moreover, a careful examination of the building has revealed traces of a small roof in the doorway on the upper story of the mausoleum, which seems to coincide with that in the fresco. Further, it is known that in the 15th century, on account of the low level of the ground, it was found necessary to erect a flight of steps to give access to the upper part of the building, at that date converted into an oratory; on this subject Dr. Ricci will have more to say later. There can be no doubt therefore that such an addition existed in the 15th century of which we have a unique reproduction in the Mantuan fresco. Interesting too is the reproduction of S. Vitale with the great buttress on the north side (still existing in the present day though much damaged), the cupola, and a portion of the campanile, which fell in the earthquake of 1688. In other respects the aspect of S. Vitale is much as it is to-day since recent restorations have freed the building from disfiguring surroundings. The view of the interior of the building which the artist, following tradition, has transformed into a

temple of Neptune with a statue of the god in the centre, is also of interest. Of the Porta Aurea, only a part is reproduced in the fresco of the Sala del Zodiaco, but this shows the ruins of a loggia surmounting the building which it might be of interest to compare with other drawings of the gateway and with the impressions on the well known seals.—Dr. LANZONI corrects an error of Agnello, the chronicler of Ravenna who stated that a district of this city was in the 7th century called "Regio latronum", a place of assassins, on account of certain crimes committed there by the inhabitants. Dr. Lanzoni points out that in Rome, certainly as early as the 6th century, a moat was designated "Fossa latronis". The word "latro" signified soldier of the guard and only in later times did the meaning degenerate into "ladrone", thief or assassin. The districts both in Rome and Ravenna were probably so-called owing to their proximity to a guard-house.—Dr. TURA has a note on the apse of S. Apollinare Nuovo. A passage in Agnello's "Liber pontificalis" has been interpreted to mean that the original apse (the present one dates from the 16th century) was ruined by an earthquake between 625 and 644, but the correctness of this is questionable. Dr. Tura suggests that the apse may only have been damaged, in any case however the date given for the earthquake is a hundred years too early. We know that it occurred during the archiepiscopate of John V, who, according to recent research, occupied the see between 731 and c. 752, in which year his successor was consecrated by Pope Zacharias.—Dr. SANTI MURATORI reviews at great length Dr. Ricci's important dissertation on the tomb of Galla Placidia, published in the "Bollettino d'Arte del Ministero" (1913-14), and since re-issued as a separate monograph. Note also "Un Ammiratore di Carlo Goldeni" by Dr. FABBRI.

Fasc. XXI, Jan.-March 1916.—Dr. GEROLA writes on the marble casing of the pillars of S. Vitale which has been renewed at different periods. During the last restoration (1845-1869) Giottesque frescoes were discovered on one of the columns, which had no doubt replaced the marble incrustation of an earlier date. The work of the last century, though carefully executed, is open to the gravest criticism from an historical and architectural standpoint, as Dr. Gerola points out in detail. During the work of restoring the original pavement, actually in progress at S. Vitale, the lower portion of the pillars was laid bare and was

found to be absolutely original and untouched by the 19th century restorers who simply began their work from the level of the cinquecento pavement at present in course of removal. Any satisfactory restoration of the pillars now would mean the complete annihilation of the last century work, for a fusion of the lower and upper portions of the pillar is out of the question. But such drastic restoration, though desirable, presents insuperable difficulties at this moment, and Dr. Gerola's suggestions as to the best method to pursue under existing circumstances, have been accepted by the "Commissione Provinciale dei monumenti" as the only possible solution of the problem.—Dr. FABBRI writes on the square nimbus in a Byzantine fresco in the Sancta Sanctorum chapel of S. Vitale, behind the head of a figure who stands on the left of S. Peter. The head is unfortunately effaced but a contemporary inscription proves that the figure represented archbishop Martino, who ruled the see from 810 to 817; a sarcophagus below the fresco is believed by Dr. Fabbri to be that of Martino. The exact meaning of the square nimbus is still a much discussed point and the bibliography of the subject is considerable. In the case of the fresco in S. Vitale it may be variously interpreted—marking the portrait from life, as distinguished from an idealised or conventional treatment, or emphasising the political importance of this militant prelate in his fight for his rights with Pope Leo III; if, as seems most probable, the square nimbus (which has nothing to do with the glory in its usually accepted sense) was the *signum viventis*, we may assume that Martino chose, and caused to be prepared in his life time, his place of sepulture in the chapel and had himself portrayed with the square nimbus which would be equivalent to the formula so commonly employed S. V. F. (*sibi vivus fecit*). Whatever the explanation, it is, with the exception of the two mosaics in S. Apollinare Nuovo, the only existing example of the square nimbus at this date at Ravenna, and unquestionably the most authentic specimen.—Note also "Il noviziato del padre Boetti", Dr. SANTI MURATORI—and "Cospiratori e patriotti romagnoli", Dr. MESSERI.—Under "Notiziario" the Austrian bombardment of S. Apollinare Nuovo on February 12 is touched upon, an act of sacrilegious barbarism "which has aroused the indignation of the civilised world". The serious damage to the building is briefly recapitulated; it is, however, little short of a miracle that the basilica was not absolutely destroyed. Had the bomb fallen a few yards further east, had the campanile collapsed and the woodwork caught fire, S. Apollinare would inevitably have been reduced to ashes.

Fasc. XXII, April-June.—Dr. GEROLA writes on the museum of S. Giovanni in Galilea, a mountain village in the diocese of Rimini. The etymology of the name he explains as referring to the last period of S. John the Baptist's life in Galilee. The village took its name from the dedication of the ancient pieve, and the present church is dedicated to S. Giovanni Decollato. The collection was formed by Don Francesco Renzi, who was appointed to the cure in 1868, and from the most modest beginnings has developed into a collection of some archaeological interest to which in 1883, was given the status of "Museo e biblioteca Renzi". The collection is in great need of a thorough overhauling and cataloguing. The desirability of multiplying museums in remote country districts may be questioned; at the same time their use as an incentive to local excavation and research and as repositories for many archaeological fragments which would otherwise be left to decay (as for instance a Byzantine sarcophagus excavated some years ago and left in a broken condition near the spot where it was found) abundantly justifies their existence. In the case of S. Giovanni in Galilea many interesting objects in the district, such as the 15th century silver cross with the arms of Bp. Orlando Gualandi, the seals and communal dies of the municipio of Borghi, and the volumes in the local archives containing stores of historical material, might be usefully deposited in the museum. The numismatical collection of the present curator, a nephew of the founder, is of especial interest and it is hoped that he may eventually see his way to exhibiting it in the Museo Renzi.—Under "Varietà" Dr. CORRADO RICCI returns to the subject of the brothers Ragazzini of Ravenna, "the wandering painters". Francesco Ragazzini was working at Guardiagrele in 1612, a S. Lucy signed and dated 1616, is at Penna S. Andrea, and other works by him are said to be in the mountains of the Abruzzi. Further notices of Gian Battista Ragazzini at Fano, prove that he was living and working there between 1558 and 1568. In 1576 he

was again at Ravenna, in 1581 at Macerata. A document at Fano of 1563 proves that he painted a *Concezione* for S. Paterniano, now lost but registered in the 17th century among pictures existing at Fano as "by an unknown painter", a register published in 1909 by Dr. Mariotti.—Note on the stuccoes of the baptistery, Ravenna, by SIGRA. TEA, who believes them to be the work, not of sculptors but of mosaicists, and thinks it probable that having completed their mosaics of the ceiling these artists proceeded to the decoration of the walls. If this surmise be correct the stuccoes of the baptistery can no longer be classed definitely among sculptures of Ravenna, in which category they have always been more or less a disturbing element owing to their hybrid nature. It is doubtful whether the names cited by Agnello actually refer to the artists or merely to the donors, in either case the historian's spelling is obviously incorrect and further research might rectify these errors.—Dr. GEROLA continues his list of "Marmi ravennati erratici", among them a block of marble with unfinished decoration analogous to and of similar dimensions as the bases of the columns in S. Apollinare in Classe. It was probably produced at the time when the basilica was in course of construction and was perhaps rejected and left unfinished on account of certain blemishes.—Under "Notiziario", is contained the interesting information that in constructing the new covered market the workmen employed in laying the drains came upon remains of the Ponte Marino, records of which are met with as early as the 11th century; the greater part of what has thus far been successfully excavated is however comparatively late work, i.e., of the 15th or 16th century.—Dr. BERARDI contributes a note on the Roman cippus at Montebello in the Commune of Sagliano.—In the chronicle of restorations during the quarter Jan.-March, 1916, are noticed the removal of fallen masonry from S. Apollinare Nuovo, due to the havoc of an Austrian bomb, the reconstruction of the façade, and the restoration of those mosaics which were shattered by the explosion.—Accessions to the National Museum are also enumerated.

Fasc. XXIII. July-Sept.—In his second article on the Museo Renzi, Dr. GEROLA begins a useful catalogue of the contents; only objects of real importance will be included, works of minor interest will be referred to from time to time in the "Varietà" section of "Felix Ravenna", while a great number of exhibits will eventually be eliminated as worthless, a process which can only prove of benefit to the museum.—Dr. TURA writes on the fragmentary remains of three churches of Ravenna of secondary importance, SS. Filippo e Giacomo, S. Maria della Pace and S. Giustina, which he has been able to identify in the walls and cellars of different houses of Ravenna. Of the two first-named churches records exist no earlier than the 11th century, though SS. Filippo e Giacomo was undoubtedly of much greater antiquity; S. Giustina, recorded in the 12th century, was destroyed in 1750, but fragments of its walls exist in the via Romolo Gessi, and other architectural details of the building were recovered some ten years ago.—Dr. DE PISIS writes on the pharmacy vases of the badia of Pomposa, the celebrated Benedictine Abbey in Ferrarese territory, and reproduces a beautiful example with the characteristic eight-pointed star surmounted by the Abbot's hat and with the letters forming the word "pomposia" in the spaces between the points of the star. This star is referred to in a document of 1338 as "stellam Zallam in campo azzurro cum litteris". Dr. de Pisis believes that this specimen and numerous others referred to were produced in a Faenza factory towards the middle or end of the 17th century.¹ The collection, of which this specimen in the museum at Ravenna formed a part, was owned by Dr. Beari di Marrara, a chemist at S. Martino della Pontonara near Ferrara, and consisted of 150 examples of three different forms and four different sizes. Other examples of these Pomposian vases are mentioned in the hands of different dealers.

¹ The pharmacy at Pomposa must have ceased to exist either soon after 1553 when, owing to malaria, the monks removed to the splendid new monastery of S. Benedetto at Ferrara (then almost finished), or certainly in 1650, when Pomposa was entirely abandoned. These facts are not mentioned by Dr. de Pisis. If his date (middle or end of 17th century) is correct, these vases could scarcely have been at Pomposa itself but at S. Benedetto where the Pomposian pharmacy doubtless continued to flourish in the 17th century.

Italian Periodicals

Supplemento II, 1916.—This supplementary volume consists of a series of studies by various writers dedicated to S. Apollinare Nuovo, an authoritative publication containing much valuable information compressed within the limits of 80 pages.—Dr. GEROLA, the editor, contributes the first article, an exhaustive study of the history of the façade from the foundation of the basilica by Theodoric, when it was dedicated to S. Martino, through all its chronological vicissitudes down to its partial destruction on February 12, 1916. The demolition of some of the crumbling walls, a necessary part of the work of restoration, has enabled Dr. GEROLA to make a close examination of portions of the building formerly inaccessible, and these studies, combined with the fragmentary notices already known through documentary sources, have facilitated the reconstruction of the history of the building with approximate completeness.—Dr. Ricci makes further contributions to its history, and records the fact that it is to the Franciscans in the early 16th century that we owe its preservation from ruin. In 1512 they were forced to abandon their convent of S. Maria without the walls, and in June of the following year were permitted by Leo X to establish themselves at S. Apollinare. An interesting document of 1514 proves that they at once gave themselves wholeheartedly to the work of restoration and in 1517 the mosaics, which were in danger of destruction from exposure to the weather (the building being still roofless), were taken in hand. Dr. Ricci devotes a chapter to the subject of the mosaics, their origin and date; the final results arrived at in 1898-99 (after the restoration by the Sovrintendenza dei Monumenti) concerning those which can now with certainty be ascribed to the time of Theodoric, are stated, and a new interpretation is suggested for Agnello's words which would bring his statement, hitherto misconstrued, into harmony with the opinions of modern critics. If this interpretation be correct, then, says Dr. Ricci, "egli avrebbe, sin del secolo IX, detta quella verità che solo mille anni dopo la critica mostrò di comprendere con l'esame diretto del monumento."—Dr. SANTI MURATORI discusses various restorations to which the mosaics have been subjected, notably those by Salandri between 1844 and 1846 when his activities were cut short by his tragic death; by Kibel, a soldier of the Papal Guard turned artist, who for ten years was allowed to work his will on the mosaics, in many cases with disastrous results; and by others. The barbarous

mitilation of certain compositions at some date unknown, in order to make way for an organ, is touched upon. These mosaics were intact in the second half of the 16th century when they were seen and described by Padre Malazappi; but a century later when Ciampini's second volume of reproductions was issued this wall space was left blank ("Vetera Monumenta" pl. XXVI). In later times the organ was removed and the most recent investigation has proved that some fragments of the original figures of the period of Theodoric are still intact; the restoration of the remainder must have been the work of Kibel. The curious assertion of Malazappi, that S. Stephen and not S. Martin headed the procession of saints and martyrs, is discussed, and Dr. Muratori proves that such an arrangement could not have formed part of the original scheme of composition; the S. Stephen seen by Malazappi must have been not a mosaic but a painted figure, introduced by order of some abbot of later date to whom the absence of the proto-martyr would have seemed an unpardonable omission. The complete disappearance of this figure, which was still existing in the 16th century, is thus easily accounted for.—Dr. MANNI writes on a relic in S. Apollinare, the reputed head of Eliseus; the body of the prophet had for centuries, according to popular belief, been preserved in S. Lorenzo in Cesarea; in 1553 that church was destroyed, and the head appears to have been transported to S. Apollinare. What became of the body is not known, but in the so-called Sepolcreto di Braccioforte close to the church of S. Francesco, one of the most interesting early christian sarcophagi (5th century) is traditionally known as the tomb of Eliseus. It bears upon it the name and arms of the Pignata family who must have acquired it in the 16th century on the destruction of S. Lorenzo in Cesarea; the relics of the prophet having then been dispersed, the tomb became the family vault of the Pignati.—A note by Dr. GIUSEPPE DALLA SANTA refers to a brief mention of S. Apollinare in a letter of 1482 addressed to Benedetto Soranzo, afterwards Archbishop of Nicosia, in Cyprus, who in 1481 had been appointed Abbot of S. Apollinare.—Dr. GHIRARDINI reproduces the fragment of a cippus in Greek marble, discovered in the spring of 1915 close to S. Apollinare, which had evidently been transported there, probably from Classe, in Christian times and used as a tombstone. According to the inscription it commemorates a Dalmatian sailor who served in the Roman navy. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- G. BELL AND SONS, Portugal St., London.
BERENSON (Bernard). Venetian Painting in America; the fifteenth Century. xvi+282 pp., 110 illust., 12s. 6d.
BOSTON, MUSEUM OF FINE ARTS (Houghton Mifflin).
CHASE (Geo. A.) Catalogue of Arretine Pottery; Preface by Arth. Fairbanks. 112 pp., 30 Pl., \$2. 50
BRITISH MUSEUM, by order of the Trustees.
BINYON (Laurence). A Catalogue of Japanese and Chinese Woodcuts, preserved in the Sub-department of Oriental Prints and Drawings. liii+605 pp., 32 illust.; £1
"COUNTRY LIFE".
The Western Front; drawings by Muirhead Bone. Édition de luxe, Pt. 1, 10s. 6d. Ordinary edition, Pt. 4 2s.
COOK (Sir Theodore Andrea). Twenty-five great Houses of France; introd., W. H. Ward. lx+436 pp., Front., Map, xxii+380 illust.; £2 2s.
HARVARD UNIVERSITY PRESS (Humphrey Milford)
COOMARASWAMY (Ananda) and DUGGIRALA (Gopala Kristnayya) (translators) The Mirror of Gesture, being the "Abhinaya Darpana" of Nanditkeśra, translated into English, with introduction; vii+52 pp., 15 Pl.; \$1. 50
LAGERSTRÖM, Stockholm
SIREN (Oswald). Rytin och Form; 148 pp., 29 Pl.; Kr. 7.50
JOHN LANE, The Bodley Head, Vigo St., W.
SHEARME (Rev. John). Lively Recollections; 320 pp., 8 illust.; 5s.
NEW YORK, METROPOLITAN MUSEUM (Quaritch)
PIER (Garrett Chatfield). Catalogue of the Collection of Pottery, Porcelain and Faience xxii+425 pp., 44 Pl.; 2s. 2d.
BOSCH REITZ (S. C.). Catalogue of an Exhibition of Early Chinese Pottery and Sculpture; introd., R. L. Hobson. xxvi+139 pp., 144 Pl.; 3s. 6d.

OXFORD, CLARENDON PRESS (Humphrey Milford)

BARNARD (Fr. Pierrepont). The Casting-Counter and the Counting-board; a chapter in the history of Numismatics and early Arithmetic 357 pp., 63. Pl., £3 3s.

PERIODICALS.—American Art News (weekly)—Architect (weekly)—Art in America, V.—Bianco e Nero, 1, 6—Boletín de la Sociedad Española de Excursiones (quarterly)—Bookplate Booklet, 1, 1—Boston, Museum of Fine Arts, Bulletin, 88—Bulletin of the Alliance Française (fortnightly)—Carnet des Artistes, 5—Church Quarterly Review (quarterly)—Cleveland Museum of Art (Ohio), IV, 1, 2—Connoisseur (monthly)—Country Life (weekly)—Fine Art Trade Journal (monthly)—Gazette des Beaux Arts, 690 (now quarterly)—Illustrated London News (weekly)—Kokka, 321—L'Arte, xx, 1—Les Arts, 157—Minneapolis Bulletin, Institute of Arts, vi, 3—New York Metropolitan Museum of Art, XI, 3—Oud-Holland (quarterly)—Quarterly Review, 451.

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BOOKSELLERS' CATALOGUES.—Maggs Bros., 109, Strand, W.C.; English Literature and Historical Books, 16th-18th cent., No. 354, 188 pp.; Voyages and Travels etc., 355, 280 pp.—Geo. Gregory, Bath; No. 246-7—John Murray, 50a, Albemarle St., W, 1; Quarterly List, April 1917—Martinus Nijhoff, Lange Voorhout 9, The Hague; No. 425



REMBRANDT'S *SASKIA AS FLORA*, 1633

THE merits of the famous picture reproduced opposite have been already fully celebrated by Mr. Roger Fry on pp. 198 fol. (May). It merely remains to reprint with the reproduction a few material and historical data frequently published before. The picture was in the possession of the Duke of Buccleuch in 1836 when it was seen by Smith at Dalkeith Palace and valued by him at £600. It would not be uninteresting economically if some one would calculate whether Smith had any trustworthy idea of contemporary sale-prices or not. Latterly the picture was hung in Montagu House from which it was removed to the National Gallery. It is not now exhibited in the Gallery, nor is it in a position where it can be seen at all, at any rate for some little time. Since 1836 it has been publicly exhibited several times, at Manchester in 1857, at Edinburgh in 1883, and at Burlington House in 1899. No one, since the diagnosis of painting began to cross-examine mere documentary statement, has suggested that the Duke of Buccleuch's picture is anything else but the original work painted by Rembrandt. It was the source of at least three well known and quite respectable copies. One is in the Bonde Collec-

tion in Stockholm, one belongs to Mrs. Ellice of Invergarry, and the third, after a long and varied history of ownership starting from the Duc de Tallard some time before 1756, through Sir Joshua Reynolds, now belongs to Mr. Lockett Agnew. In the documentary period of ascription Mr. Agnew's was always regarded as the original and may now be regarded as the best of the three. The forms of the Duke of Buccleuch's picture being before us, the following memoranda of the colour is sufficient. The hair is golden; the small cap and the veil hanging from it are dark blue embroidered with gold; the garland on the head and the necklace are of natural flowers and the plume is a branch; the gown is a bluish green edged with gold; the sleeves are a light yellow; the bodice is white embroidered with gold; the chain about the hips is gold; the skirt is white; the background is of dark foliage, invisible in reproduction. The picture is signed at the bottom on the left hand between the staff and the dress. The date, 1633, was the year before Rembrandt's marriage with Saskia whom he painted again as Flora in that year, 1634. The 1634 picture is the well known one in the Hermitage.

THE RARITY OF ANCIENT CHINESE PAINTINGS BY ARTHUR D. WALEY

WHEN we discuss painting, we ought to take as our standard things we have actually seen. If we point to the ancients afar off and say "This is Ku K'ai-chih!" this is Lu T'an-wei,² we not only deceive others, but are actually deceiving ourselves. Accordingly, in discussing landscape, our standard must be Li Ch'êng³ and Fan K'uan.⁴ For flower-painting our standard must be Chao Ch'ang,⁵ etc. To have paintings by these masters is to possess rare treasures. Specimens are indeed in the possession of certain great officers of State, but they were bought for thousands of pieces of gold. If we look for paintings of an even higher antiquity we are searching for something that can neither be heard of nor seen".⁶ So wrote the Prime Minister Tung Ch'i-ch'ang,⁷ who seems to have spent much of his time roaming up and down China in pursuit of ancient paintings. We have seen that he regarded even Northern Sung (925-1126 A.D.) pictures

as rarities; but his great ambition was to discover a genuine Wang Wei.⁸ He at last managed to see the *Snow Clearing up on a Mountain by a River*, which was in the possession of Mr. Deputy-Supervisor Fêng at Wu-lin, near Hangchow. He fasted three days before opening the roll.

T'ang paintings had begun to be scarce long before the Ming dynasty. For example, in the collection of the Southern Sung Emperor Ning-tsung (1195-1225) there were apparently only two pictures by Wang Wei. In the collection of Hui-tsung (who was virtually the last Emperor of Northern Sung and ceased to reign in 1126) there were however no fewer than 126 specimens of this painter's work. The Northern Sung dynasty was brought to an end by the Chin Tartars, who sacked the Capital (modern K'ai-fêng Fu) and occupied Northern China for more than a hundred years. The art-treasures of the Northern Sung court seem for the most part to have perished. In the Mongol invasions of a century later many important towns were destroyed: the fate of Yang-chou was particularly appalling. But the Capital, Lin-an (modern Hangchow), where the Imperial treasures were stored, was surrendered without a blow, and Mongol officers were making an inventory of documents and pictures a month before the troops entered the town.

But it was not only political upheavals which

⁸ 699-759. Famous both as poet and painter.

¹ 4th cent. A roll attributed to him is in the British Museum, see *Burlington Magazine*, IV, 39.

² 4th cent.

³ 10th cent.

⁴ c. 1000 A.D. The B.M. has a "Snow Landscape" roll attributed to him.

⁵ c. 1000. His signature is on the famous Sung painting of Geese at the B.M.

⁶ *Hua-hsüeh Hsin-yin*, i.e., "Painting-teaching heart-impress" III, 31.

⁷ 1555-1636.

The Rarity of Ancient Chinese Paintings

diminished the number of ancient paintings. The governing classes of China were continually travelling from one administrative post to another. Frequently their art collections accompanied them, and were thus exposed to the accidents of river and road. I cannot better describe the precarious existence of ancient masterpieces than by quoting at some length from *Records of Painting in the Various Ages*, by Chang Yen-yüan (c. 850 A.D.).

"The Emperor Wu (141-86 B.C.) of the Han dynasty established a museum of painting and calligraphy. The Emperor Ming (58-76 A.D.) had a fine taste in pictures and opened a special painting-department. He also set up the Hung Tu school as a repository for curios. Beautiful things from all over China were gathered together thick as clouds. But when Tung Cho seized the Capital (190 A.D.) and the Emperor fled west to Shan-yang, all his pictures were taken by the soldiers to make into tents and haversacks. More than seventy cartloads were collected and despatched to the west. But owing to heavy rain the roads became impassable and half of them were lost. During the Wei (220-264 A.D.) and Chin (265-419 A.D.) dynasties vast collections were formed, but when the revolutionaries entered Lo-yang, the treasures were all burnt or destroyed. The Emperors of the Sung (420-477), Ch'i (479-501), Liang (502-556), and Ch'ên (557-587) dynasties had good taste and valued what was beautiful; but during the Chin dynasty, in the troubles with Liu Yao,⁹ many treasures were lost. Huan Hsüan,¹⁰ again, had a passion for the rare and curious. He never failed to secure for himself any choice piece of painting or calligraphy that was known to exist in China. When he revolted (he seized Nanking in 403) he got into his possession all the masterpieces of the Chin palace. We read that when Liu Lao-chih (whose portrait by Ku K'ai-chih was extant circa 630 A.D.) sent his son to announce his submission, Huan Hsüan, being in high spirits, got out writings and

paintings to show him. On Huan's fall, his conqueror (the founder of the Sung dynasty, 420-477 A.D.) sent an envoy ahead to secure the palace treasures. Kao-ti (479-483) of the Southern Ch'i dynasty classified the best of the paintings ancient and modern, not arranging them chronologically but according to merit. The list included 42 painters from Lu T'an-wei to Fan Wei-hsien (4th cent.), and the pictures were divided into 42 sections, packed in 27 cases, making 348 rolls in all. In the intervals of public business, morning and evening, he took them out and amused himself with them. Wu-ti (502-547) of the Liang dynasty added many rare treasures to the Imperial collections and was always seeking to repair deficiencies. Yüan-ti" (552-555) of the same dynasty was accomplished in the arts, being himself a painter.

"He filled the palace with treasures and rarities. At the time of Hou Ching's rebellion, Prince Kang repeatedly dreamed that there was a second 'Burning of the Books': and it actually happened that Hou Ching burnt several hundred cases of pictures. When Hou was crushed the remaining pictures were taken to Chiang-ling (in Hupé) and destroyed by General Yü Chin of the Western Wei (535-554 A.D.) dynasty. When the Emperor Yüan-ti was about to abdicate, he collected together paintings, etc., to the number of 240,000 and made a bonfire of them. He even attempted to throw himself into the flames, but was restrained by his concubines, who dragged him back by the coat. Taking his antique jewelled sword he broke it against a pillar, exclaiming: 'Oh, that Hsiao Shih-ch'êng (his own name) should have come to this. To-night will see the end of all learning and culture.' Yü Chin and his followers saved about 4,000 rolls which were lying among the ashes and brought them to Ch'ang-an. . . . Such a disaster had never occurred since the beginning of history. The literature of the whole country was absolutely destroyed.

"During the T'ien-chia (560-566) period of the Ch'ên dynasty, the Emperor managed to get together a considerable number of pictures. When the Sui dynasty overthrew Ch'ên, two secretaries were sent to take charge of these and found about 800. The founder of the Sui dynasty (he ruled from 589-605) built two towers behind the palace in the Eastern Capital (Lo-yang). One was called

⁹ He appears to have originated the painting-theme *Foreign Nations Bringing Tribute*, which became a favourite one with the T'ang painters. He also wrote sentimental verses, e.g., "The night-moon on K'un-ming Lake shimmers like dresses of silk.

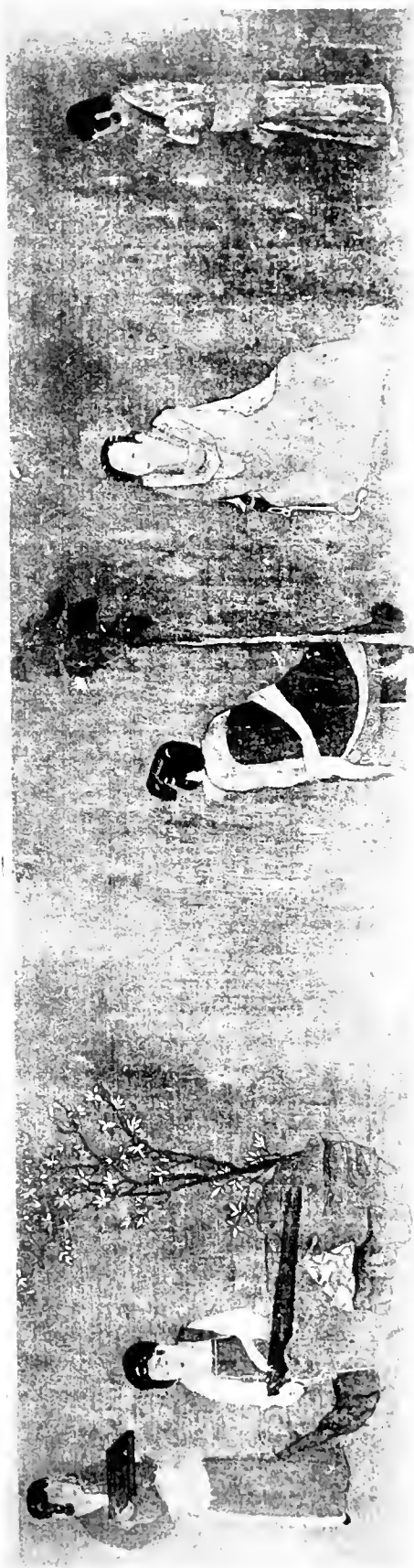
The morning-flowers in the Upper Park are coloured soft as mist.

The morning-flowers and the night-moon excite my spring-time heart.

How can I endure thinking of you and not being able to see you?"

But his mood was not always so tender. He began his career by murdering a brother who barred his path to the throne.

⁹ Died 328 A.D. He set up a pseudo-dynasty in the west.
¹⁰ 369-404 A.D. A friend of Ku K'ai-chih the painter. The *History of the Chin Dynasty* describes a game of "epigrams" in which Ku and Huan took part. "Danger" was one of the themes set. "A certain secretary who was present made the epigram 'a blind rider on a sightless horse riding beside a bottomless pool'". M. Chavannes (T'oung Pao, July 1904, p. 327) concluded that this secretary was Ku himself, in which case the Chinese sentence is extremely forced and unnatural. But Dr. L. Giles has already pointed out (*Adversaria Sinica*, 1915, p. 48) that the text of Ku K'ai-chih's life in the *Chin History* is corrupt. The text is quoted in a much more convincing form in *Ku T'ang Shih Chü*, "Pre-T'ang and T'ang Poetry Record" (edited by the famous scholar Wang Shih-ch'êng, 1558 A.D.). Here Ku "plays" third and produces the epigram "a baby asleep on the windlass over a well"; whereupon "a certain secretary" caps it with the "blind man" epigram quoted above. There is therefore no reason to identify Ku with the anonymous secretary, nor need we credit him, as M. Chavannes and Mr. Binyon have done, with the epigram of the "blind rider". It is impossible to compare the text as given in *Ku T'ang Shih Chü* with the version in the "History" without concluding that the latter is defective.



分四寸六尺四横分七寸一一尺一高色青本絹卷圖琴胎明世周唐

FROM A REPRODUCTION OF A GENRE PAINTING BY CHOU FANG, PUBLISHED IN "SHEN CHOU KUO KUANG CHI", NO. 9

The Rarity of Ancient Chinese Paintings

the 'Excellent Model Tower,' and was used to house valuable specimens of calligraphy. The other was called the 'Treasured Relics Tower,' and was used as a museum of famous paintings. When the Emperor Yang-ti of the Sui dynasty removed to Yang-chou (605 A.D.) he took all these art treasures with him. On the way the boat upset and more than half were lost. When Yang-ti died (618 A.D.) his pictures came into the possession of Yü-wên Hua-chi. When Hua-chi went to Liao-ch'êng, Tou Chien-tê got them. Those that were left at Lo-yang became the property of Wang Shih-ch'ung (died 621 A.D.). When in the 5th year of Wu-tê (622 A.D.) the founder of our Holy T'ang dynasty had crushed the rebels and defeated the two pretenders, the Imperial treasures of both Capitals (Ch'ang-an and Lo-yang) and the collections which Yang-ti had brought with him to Yang-chou,—all became the property of the Imperial House of T'ang. An official was ordered to bring these treasures to the Capital, but the boat capsized in mid-stream and a large part was lost. At the beginning of the T'ang dynasty there were only 300 pictures in the Imperial collection, including those inherited from previous dynasties."

Chang Yen-yüan goes on to relate that during the reign of the Empress Wu-hou (684-705), her favourite Chang I-chih proposed that the pictures in the Imperial collection should be repaired. While the operation was in progress he had them skilfully copied and stole the originals, which ultimately passed into the hands of Prince Fan, a younger brother of the Emperor Ming-huang (713-756). The Prince, thinking that he might be detected in the illicit possession of this property, became alarmed and had all the pictures burned. Ming-huang's reign ended in disastrous civil wars which involved much destruction of paintings. His successor, Su-tsung (756-763) did not care for art and gave such pictures as he had to his court ladies, who in turn "sold them to the undiscerning." But "good things generally end by coming into the hands of those that can appreciate them," and most of Su-tsung's pictures ultimately found their way into the collections of private connoisseurs. "However, after the troubles during Tê-tsung's reign (780-805) most of them were scattered and lost." This brings us down to Chang Yen-yüan's own time. He goes on to describe the fate of the pictures which his family once owned and to bewail the fact that, by the time he was old enough to appreciate painting, only two or three rolls were left in the family possession.

The T'ang dynasty was followed by a period of anarchy which must have caused much destruction. To the fall of Northern Sung I have already alluded. This event alone would explain the rarity of T'ang paintings. Hui-tsung had to a unique extent gathered together in his palace every picture of merit that was extant at his time. He had

practically made a "corner" in T'ang paintings, possessing what must have been the complete "opus" of the more important artists. The whole of this collection was destroyed by the Tartars. There may have been a few good pictures in the uninvaded part of China. But these can only have owed their survival to the fact that their existence had been successfully concealed from the Emperor. They would otherwise have been requisitioned, carried off to the Capital, and would finally have shared the fate of all Hui-tsung's treasures.

I need not describe the successive waves of destruction that accompanied the later dynastic changes in China. I am here principally concerned with paintings of the T'ang and earlier dynasties, and I have shown that few of these survived even during the Southern Sung dynasty. We have seen that Tung Ch'î-ch'ang, in the 16th century, regarded pre-T'ang pictures as unprocurable and even T'ang pictures as extremely rare. Most of the 16th century catalogues contain two or three T'ang paintings. Their compilers were perhaps less critical than Tung Ch'î-ch'ang, who ranks as the greatest connoisseur of China. The 16th century catalogue of the Yen family's collection contains 30 T'ang paintings, but this is quite exceptional. I have not been able to see any picture-lists dating between the 16th century and modern times. A 19th century collector, Hsieh K'un, writing c.1890, in a book entitled "Pictures I have seen", mentions only one T'ang painting. This is a portrait of Confucius by Wu Tao-tzu. But he tells us that at a shop in Peking he once saw a roll, attributed to Ku K'ai-chih, illustrating the *Lives of the Heroines*. This may possibly have been the picture now in the British Museum. The *Shên Chou Kuo Kuang Chi* (an art journal which ran for a few years at Shanghai, but has not, I think, appeared since 1910) succeeded in discovering four T'ang pictures; but only two of these are at all convincing.

The Japanese collections, comparatively rich in Southern Sung paintings, contain nothing secular of the T'ang period; whether the Buddhist pictures ascribed to this period are really Chinese originals, is a question that remains to be decided. There are three dated T'ang paintings in the Stein collection (864 A.D., 891 A.D., 897 A.D.).

Fenollosa seems to have regarded most of Mr. Freer's T'ang Buddhist pictures as Sung copies. Of secular paintings in America which are ascribed to T'ang artists, the most notable is Mr. Freer's landscape roll by Li Ssü-hsün.

Information with regard to almost all the historical personages mentioned in this article will be found in Professor Giles's "Chinese Biographical Dictionary". The painters, with the exception of Fan Wei-hsien, are discussed in the same writer's "Chinese Pictorial Art".

The Rarity of Ancient Chinese Paintings

I have ventured to illustrate my article with a reproduction taken from No. 6 of *Shên Chou Kuo Kuang Chi*. There is little to add to Professor Giles's account of the painter, Chou Fang; except to record that he is regarded as the originator of

erotic pictures. His masterpiece in this *genre* was entitled "The Secret Frolics of a Spring Night". The *Kuo Kuang Chi* gives an account of the artist, but tells us nothing about the ownership or provenance of the picture reproduced.

ANCIENT GLASS IN ENGLAND—NOTE I. BY PIERRE TURPIN.

AN ENGLISH 15TH CENTURY ROUNDEL.

HERALDIC glass during the Middle Ages was almost identically the same in both secular and ecclesiastical buildings, and very little purely "domestic" glass of the gothic period has survived in England. As a matter of fact, a complete catalogue of all the glass of this kind which has come down to us could be made in a few lines.

It consists of some ornamented quarries scattered in museums and private collections or in country churches—which, by the way, seem to have been museums for glass of every description in the 18th century—and of a very small number of roundels and medallions executed in grisaille and yellow stain. Most of these quarries come from religious places, where they formed the background to figures of saints. In private houses, as we know from representations of mediæval interiors in MSS. and paintings, the leadwork was usually enriched by roundels of the kind mentioned above. Such roundels were in use for centuries, and we have still a very great number of charming medallions which were chiefly painted in France, Germany, Switzerland and the Netherlands at the close of the Middle Ages and also later.

A number of these are in the Victoria and Albert Museum; an interesting collection belongs to the Municipal Library at Canterbury, and I understand that Lord Montagu of Beaulieu owns another collection. I have not had the privilege of studying the last, but I venture to assert that, in the two others, not a single example is to be found prior to the year 1500.

This is the date which Dr. Philip Nelson has fixed as the final limit of his researches, and although he has devoted a full chapter of his book on "Ancient Painted Glass in England" to the question of "Domestic Glass", the examples which he cites are the same as those illustrated in Westlake's monumental work, "History of Design in Painted Glass". They are representations of the operations attributed to the twelve months of the year¹ and the signs of the Zodiac.²

It is extremely probable that there were executed

in England a number of such charming pieces of glass representing scenes taken from every-day life, or from the profane or sacred legends so marvellously treated in English MSS. They have, unfortunately, been destroyed, and the present medallion, which certainly belongs to the first half, or perhaps to the first quarter, of the 15th century, may be said to be almost unique of its kind.

This fact, quite apart from its artistic qualities and its remarkable state of preservation, explains the interest it awoke in Mr. Bernard Rackham, when he came across it in the collection of the Hon. H. D. McLaren, M.P. Subsequently he discovered that he was not the first to be interested in this roundel, for a certain T. S., a gentleman of Coventry, whose property it was in 1793, had made what he, no doubt, thought was a faithful drawing of it, which he sent to "The Gentleman's Magazine", where it was engraved. A comparison between this reproduction, which was as good as it was then possible to make, and the present reproduction from a photograph, will satisfy the reader that the medallion may be considered as practically unpublished.³

The owner, T. S., wanted to know what was the subject, which he was unable to make out, and one of the readers of "The Gentleman's Magazine" (p. 522) came to his help with the suggestion that it might be "the unequal distribution of worldly gifts by Folly", whilst another was more fortunate in thinking that it was "rather some saint or holy person distributing alms to the poor and lame", because "on each side of him were baskets filled with loaves and flagons of liquor" (p. 1188).

The absence of nimbus in the central figure shows that it was not intended for a saint, but whether it is meant for some pious benefactor or founder of a charitable house I do not know. It is, at all events, very probable that this was the case, because the five figures represent the ordinary inmates or casual patients of the mediæval hospitals. One is a lame man with a badly injured hand, one leg apparently diseased, and the other supported by a crutch. Another is a cripple crawling on his knees, which are protected by leather pads, with the help of small wooden sup-

¹ To be found in the following places: Norbury Hall, Derbyshire—Lincoln Cathedral—Checkley Church, Staffordshire—Colville Hall, Essex—The Mayor's Parlour, Leicester—St. Mary's Hall, Coventry.

² St. Mary's, Shrewsbury, and Odell (Nelson *loc. cit.*).

³ *Gentleman's Magazine*, vol. lxiii. p. 397; the engraving has lately been reproduced in Miss Mary Rotha Clay's Book on *Ancient Hospitals of England*. In order to facilitate comparison with the engraving the roundel has been photographed from the same point of view (that is reversed).



BELONGING TO HON. H. D. MCLAREN, M.P.

Ancient Glass in England

ports for the hands, like those we see used by a beggar in Hogarth's well-known picture, *The Marriage of the Industrious Prentice*. By the way, the same sort of support is commonly used by the lame in France to this day, and a very similar object is employed by glass-painters as a rest for the hand. The poor man is blind, as is proved by the raising of his eye-balls to Heaven and the presence of the customary dog. A third figure wears on his back the low-crowned broad-brimmed hat, which is familiar to us as the "petasos" from Greek bas-reliefs, and survives, nowadays, as part of the armorial bearings of cardinals. This was the special hat worn by pilgrims, although a future pilgrimage would seem an impossibility for this poor man, who is lame and has only one foot. Another figure has no apparent infirmity, but his two hands uplifted aimlessly and the childish expression on his face suggest some nervous or mental disorder. The last one is, obviously from his costume, a professional beggar, one of the mendicant friars so fiercely attacked for their wealth during the 15th century, the Grey Friars of Saint Francis or Minorites. The figure is far from being meant as a caricature, on the contrary its intention is commendatory; the Friar is represented as a poor man, as a Friar should be, not afraid of associating himself "with such poraille", and has nothing in common with the well-known "wantoun and merye Frere" depicted by Chaucer.

All the figures have on their shoulders the wallet,⁴ or double sack with two openings, which later was the badge adopted by the "Gueux" of the war in the Netherlands, and is still used by Flemish workmen coming to France for the harvest. Three figures in the medallion hold a staff as a symbol of a wandering life. Though the gradual decay of the extremities is, I believe, a special feature in leprosy, we must not jump to the conclusion that these poor cripples were lepers; leprosy in the 15th century had become a comparatively rare disease in England. Moreover, as lepers, they would be marked on the body, and especially on the face, by those symptoms recognised by the mediæval physician, the deadly spots which are always used in MSS. and stained glass as a characteristic easily interpreted to represent leprosy.

Treated as they are and cleverly disposed in a semi-circle in the lower arc of the roundel, the figures form a collection of deformities, a veritable "Cour des Miracles." The hungry band seems to challenge the kindness of the benefactor who is pouring drink into two cups at once from a bottle held in the right hand, while, with the left, he is giving another beggar food in a sort of porringer. It may be noted that his hands are turned in a

peculiar manner as if to hide them from one another, perhaps in allusion to the Biblical precept, "Let not thy left hand know what thy right hand doeth".

Curiously enough the benefactor is represented on a different scale from the beggars—his figure being twice as large, and this fact, together with his position in the middle facing them all, makes one think of a generous Gargantua, a sort of charitable Gulliver, and this semi-heroic figure is not without a touch of English serio-comic humour. By himself, this person has no special features. He is dressed in the usual fashion of "frankeleyns" and wool staplers, as depicted on brasses of about 1430. His headdress, with the liripipe, is to be found in contemporary documents such as the glass at Nettlestead, Kent, or in the MSS. of Lydgate. He wears, suspended from his belt, a purse or gypcière (?) which, at first, reminded me of a pilgrim's bottle, like those used nowadays for wine in Italy, half covered with straw and hanging by knotted strings.

The subject of the roundel might have been intended to represent Charity, but though this, as a symbolical figure, is common "ad nauseam" in Renaissance, Swiss and Dutch glass work, it seems to have been extremely rare in mediæval art, acts of charity being always then represented as scenes from the life of a saint, such as S. Nicholas or S. Martin. The only possible instance I have met with in English art of that period is in a 15th century illumination, from the "Pilgrimage of the Life of Man". This is reproduced as representing *Charity* in Miss Mary Rotha Clay's book; but according to the text of the MS. the scene should be interpreted, I think, in the particular sense.

The subject might also reasonably seem to be one of a series of *The Corporal Works of Mercy*, such as appear in glass in some churches of York, with a date slightly anterior to this roundel. In this case the whole series would consist of six subjects only. I draw attention to that number because I have been unable so far to find any representation of more than six Corporal Works of Mercy (the number given by S. Matthew xxv, 34-39) in England before the Reformation or on the Continent earlier than the 15th century. At York the only complete set is of six.

I should rather suppose that the glass, so carefully composed, was intended to commemorate some pious foundation in the town or neighbourhood of Coventry. We know that the roundel was there at the end of the 18th century, and it was very probably painted there by some artist of the school of John Thornton if not by the master himself. The latter supposition is, however, improbable, for a comparison with the drawing which Mr. Westlake has made of the world-famous east window in York Minster, certainly

⁴ The Walette, translated by "bisaccia" in the *Promptorium Parvulorum* circa 1450.

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the work of John Thornton, shows a quite different feeling.⁵

From a visit which I made to Coventry, I am fully convinced that the roundel was painted there. A number of fragmentary roundels are preserved in an oriel in S. Mary's Hall, all of them representing the operations of the months, and there is nothing to indicate that they were not made on the spot. It is true that they are of a slightly different workmanship from the present roundel, but they also differ in the same way one from another, their similarity, however, being quite sufficient to indicate a common origin.

It should be noticed that the Friars seem to have been very influential in Coventry. Their motto "Quinque vulnera Christi medesima Dei" and their shield of arms with the Five Wounds were, and perhaps still are, to be seen in glass in one of the churches of the town, and a half-length figure of one of the Friars, which greatly resembles the one represented in our roundel, appears among the fragments in a South window of the clerestory of S. Michael's.

It remains to be added that the mysterious T. S. of "The Gentleman's Magazine" was really Thomas Sharp, the well-known antiquary, who shares with Dugdale the honour of having consecrated his studies to Warwickshire. He may be identified by a later communication to the

⁵ Such is the opinion of Mr. N. H. M. Westlake himself, who has kindly favoured me with his views on the subject.

same magazine (see 1806) where his name appears in full. When he sent the drawing of the roundel he was 23 years of age, and it is wonderful that he should have been interested in a work of art so foreign to the public taste at the end of the 18th century. But in England a taste for stained glass was never quite so extinct as it had become, relatively speaking, in France, where magnificent glass was broken up for the sake of the leading.

Since writing the above, Mr. Bernard Rackham has called my attention to a collection of similar roundels, which are the property of the Architectural and Archaeological Society of Leicestershire and are illustrated in their Proceedings for 1878 and designated as Renaissance work. This is, probably, the reason why Dr. Nelson has not mentioned them. But as a matter of fact, they certainly belong to the latter part of the 15th century, and are worthy of careful study. They represent the Seven Sacraments, the Seven Joys of Mary, and the Corporal Acts of Mercy. Here they are six, but the missing one is not, as usual, the Burial of the Dead, but the Sheltering of Strangers. A comparison between our medallion and the panels in the above-mentioned series leads us irresistibly to the conclusion that the medallion did not form part of a series of this kind, but was intended to commemorate a charitable deed on the part of the principal personage represented possibly a "brede ale", or legacy of bread, wine or ale, so frequently mentioned in 15th-century wills.

BRADSHAW'S TAPESTRIES—A NOTE

BY D. S. MACCOLL



R. KENDRICK'S article in the April number of the BURLINGTON MAGAZINE excited my interest, for I have long wondered why Bradshaw's name has taken so modest a place in the scanty records of English tapestry-making. Mr. Kendrick speaks of a hunting scene, and of tapestry furniture-covers belonging to Lord Brownlow bearing his signature,¹ and assigns to him on the evidence of these a panel at Addington. But no one appears to have noted his name in large letters on the tapestries in the "Cabal Room" at Ham House, and these are among the most beautiful tapestries ever produced, a masterpiece of English craft in the 18th century. The motives are derived from Watteau, but the adaptation to tapestry in breadth of colour and choice of colour speaks of a remarkable talent for interpretation. I was allowed to take Charles Conder to see them, and as I expected, he was enchanted. There are four scenes, one a fountain-piece, founded on Watteau's *La Cascade*, of which a doubtful original is in the Wallace Collection,

and a reversed copy from the engraving in Mr. Alfred de Rothschild's—a derivative was in the Burlington Fine Arts Club exhibition. Beside this are an al fresco dance, a swing, and a fruit-gathering. Features of the colour are a rich rose and patches of a fine black telling against the general blondness, and I remember among the details the lovely treatment of the plashing water and the great hollyhocks.

It is perhaps fitting that so wonderful an enclave of the 17th century as Ham House remains among the tides of Bank Holiday crowds should keep its secrets like a fairy palace, but that scruple apart those tapestries of the old Queen's Bed Chamber call for careful reproduction. A part of them shows in a plate facing p. 42 in Mrs. Roundell's "Ham House", (Bell 1904). The author also gives some description, but repeats the tradition of the House that they are Mortlake tapestries, and leaves it to be inferred, without giving the text, that this tradition is supported by the inventory of 1683. The part she quotes states that the tapestries in this room gave place in summer to "sad-coloured Tabby hangings bordered with striped pink and

¹ See also W. G. Thomson's *Tapestry Weaving in England*.

sad-colour, fringed with silk and a gold frieze besides". If the inventory speaks directly of Mortlake tapestries, there was probably another set in the room at the end of the 17th century. Two well-known sets are still at Ham House. The Mortlake factory was closed in 1703, so that a Mortlake provenance for the present set is impossible. The tapestries might belong to Peter Parisot's enterprise, begun at Paddington and Fulham in 1750-53; though it was chiefly concerned with carpet-making. It arose from his employment of two Frenchmen who, "upon some disgust came from Chaillot" (i.e., La Savonnerie) and began carpet making in Westminster. By 1753 he had 100 masterworkers at Fulham, a number of women workers as well, and a project for a school of Drawing and Painting after the manner of the Gobelins establishment and to train the young.² A point on which he

² *An Account of the new Manufactory of Tapestry and of Carpets, now undertaken at Fulham.* By Peter Parisot, 1753.

SOME LIMOGES ENAMELS OF THE PRIMITIVE SCHOOL BY H. P. MITCHELL

IN an article in a former volume of this magazine,¹ devoted to the early painted enamels of Limoges with which the supposed name of an enameller "Monvaerni" has been associated, it was sought to show that the existence of such an artist rested on the inaccurate reading of an inscription on a certain example. A fresh reading of the inscription was offered, and an attempt was made to suggest an interpretation of it, which assumed an allusion to Jean Barton [de Montbas], bishop of Limoges from 1458 to 1484, and afterwards archbishop of Nazareth.² In the discussion which ensued³ the reading of the inscription was accepted, but not the proposed interpretation. Since then a French archivist, M. Alfred Leroux, has taken up the theme again,⁴ and basing himself on the same reading has suggested another interpretation. Space forbids going into M. Leroux's arguments, but briefly his suggestion is that the cryptic inscription MONVAE3NI is to be understood MONUMENTUM ARCHIEPISCOPI NAZARENI, referring to the same Jean Barton, archbishop of

lays stress is his attempt to reproduce in his Dye House the "Gobelins Scarlet" and the "Sedan Black": perhaps the reds and blacks at Ham House are the result. The four pieces fit so exactly into the spaces each side of the fire-place and the returns of the wall from the corners to the doorways that they were almost certainly designed for their place. Parisot was a naturalized Englishman, doubtless himself from Paris. He has the delightful confidence of a pre-Museum age in the culminating excellence of his own school. "The carpets", he says, "made at Chaillot are far superior for beauty to those of Persia, where drawing and painting are not so well understood, and where perhaps the art of dyeing such a variety of colours is not so well known". Mr. Kendrick, I hope, and his fellow experts will some day be able to tell us more about this cheerful organiser and his productions; and to clear up the history of an artist who gives colour to the hitherto "sad-coloured" name of Bradshaw. My note is that of an ignoramus.

Nazareth. It appears that this interpretation does not secure general consent, for I understand that yet another is expected from a respected member of the Société des Antiquaires de France. Without attempting to discount this expected contribution I would venture with all deference to recommend that students of these early enamels should relinquish the use of the discredited word "Monvaerni", or even "pseudo-Monvaerni" sometimes employed, in favour of the vaguer but more accurate description of primitive, a word now familiarly adopted for the early periods of various schools of art. The use of such a comprehensive term is all the more to be recommended because a study of these primitive enamels makes it plain that more than one artist was already at work in the latter part of the 15th century.

Among these early masters the one who executed the triptych from the Odier collection,⁵ round which the discussion has revolved, has a wooden manner of drawing the human face and figure sadly inadequate for the expression of the tragic religious scenes he often deals with. His draperies are rendered in clumsy ill-composed folds, and his colouring is violent and inharmonious, the enamel-colours themselves being crude and muddy when compared with the pure and brilliant tints

¹ Vol. XVII, 1910, pp. 37-39.

² The piece with the portrait believed to be of this ecclesiastic, a plaque of the *Adoration of the Magi* in the Adrien Dubouché Museum at Limoges, is reproduced in *Revue de l'Art Chrétien*, LX, 1910, p. 328. By confusion with another piece it was inaccurately described in my former article as a triptych.

³ *Burlington Magazine*, XVII, pp. 51, 123, 231; XVIII, pp. 225, 294. *Revue de l'Art Chrétien*, LX, 1910, p. 327.

⁴ "Monvaerni" est-il un nom de peintre émailleur? (In *Annales du Midi*, October, 1914). It is to be regretted that M. Leroux should have perpetuated the dates suggested for some of these primitive works by those who first investigated them, dates long since abandoned in the light of later knowledge.

⁵ It was later in the collection of M. Cottreau, by whom it was lent to the Exposition rétrospective held in the Petit Palais in 1900. It is shown in a photogravure in Molinier et Marcou, *Exposition rétrospective de l'Art Français* (pl. 44). But the prototype of the Odier Sale Catalogue (Hôtel Drouot, April, 1889, lot 50) is the clearest for study. The triptych is now in America, in the collection of Mr. Taft, Cincinnati (for this information I have to thank my friend M. Marquet de Vasselot).

Some Limoges Enamels of the Primitive School

of the Pénicauds. His work has a certain dignity, but many of the pieces attributed to him are disfigured by an ill-judged prominence of decorative features, even extending to the hair and beards of the persons represented, in conjunction with debased facial types with pig-like eyes and bulbous noses. Among such may be noted the *Adoration of the Magi* of the Queyroi collection⁶, the *Chataudon Entombment*,⁷ and the von Lanna *Betrayal*;⁸ while in the *Christ before Pilate* of the Kann collection⁹ the artist seems to have been intent on providing a series of enigmas for solution in the group of ugly monograms with which the pavement is strewn.

The central panel of the Odiot triptych is a Crucifixion, and it is interesting to compare with it another plaque of this subject which made its appearance in an anonymous sale in Paris in 1910.¹⁰ It is clear even from the phototype of the catalogue that this is by the same hand. [PLATE II, C.] It offers an instructive example of how the enameller, working from a given model, exercised his freedom of design by introducing different backgrounds, reversing the figure at the foot of the cross, and varying the group on the left.

A slightly different version of the subject, again apparently by the same enameller, was formerly exhibited in the Victoria and Albert Museum by the late Mr. J. Pierpont Morgan.¹¹ The composition of this is closely related to the same subject in the great series of plaques in the Louvre.¹²

Another and very peculiar manner makes its appearance in the plaque of *S. Christopher*, shown in PLATE I, A.¹³ Here the curious precision of certain details, such as the distant castle and the flowers to the left, contrasts strangely with the sketchy and indefinite rendering of the clothing of the figures, a feature usually treated with great attention by the Limoges artists. The model is a rare German engraving of about 1450-60, by the Master E S, shown in PLATE I, B.¹⁴ The enameller has spaced out the subject and introduced a perspective effect with considerable benefit to the composition. The colouring is heavy and muddy.

⁶ Sale Catalogue, Hôtel Drouot, February, 1907, lot 33 (plate).

⁷ Figured in *Les Arts*, June, 1905, p. 21.

⁸ Figured in *Burlington Magazine*, XVI, 1909, p. 105.

⁹ Figured in *Burlington Magazine*, XIV, 1903, p. 31 (J. J. Marquet de Vasselot, "An enamel by Monvaerni?").

¹⁰ Sale Catalogue, Hôtel Drouot, 21st May, 1910, lot 39 (plate). Dimensions, 24 × 22 cm.

¹¹ Figured in *Revue Archéologique*, 1911, pl. v (J. J. Marquet de Vasselot, "Pour dater quelques émaux de Monvaerni").

¹² J. J. Marquet de Vasselot, "Les Émaux de Monvaerni au Musée du Louvre". (In *Gazette des Beaux-Arts*, 4th Series, III, 1910, p. 299).

¹³ A gift to the Victoria and Albert Museum, No. C. 143-1911. Dimensions (including frame) 18.5 × 21 cm.

¹⁴ Passavant, II, 61, 172. Lehrs, II, 200, 140. I am indebted to Mr. Campbell Dodgson for the identification of this engraving, and for kindly permitting the reproduction of the example in the British Museum (*Willshire, Catalogue of Early Prints*, II, II, 55).

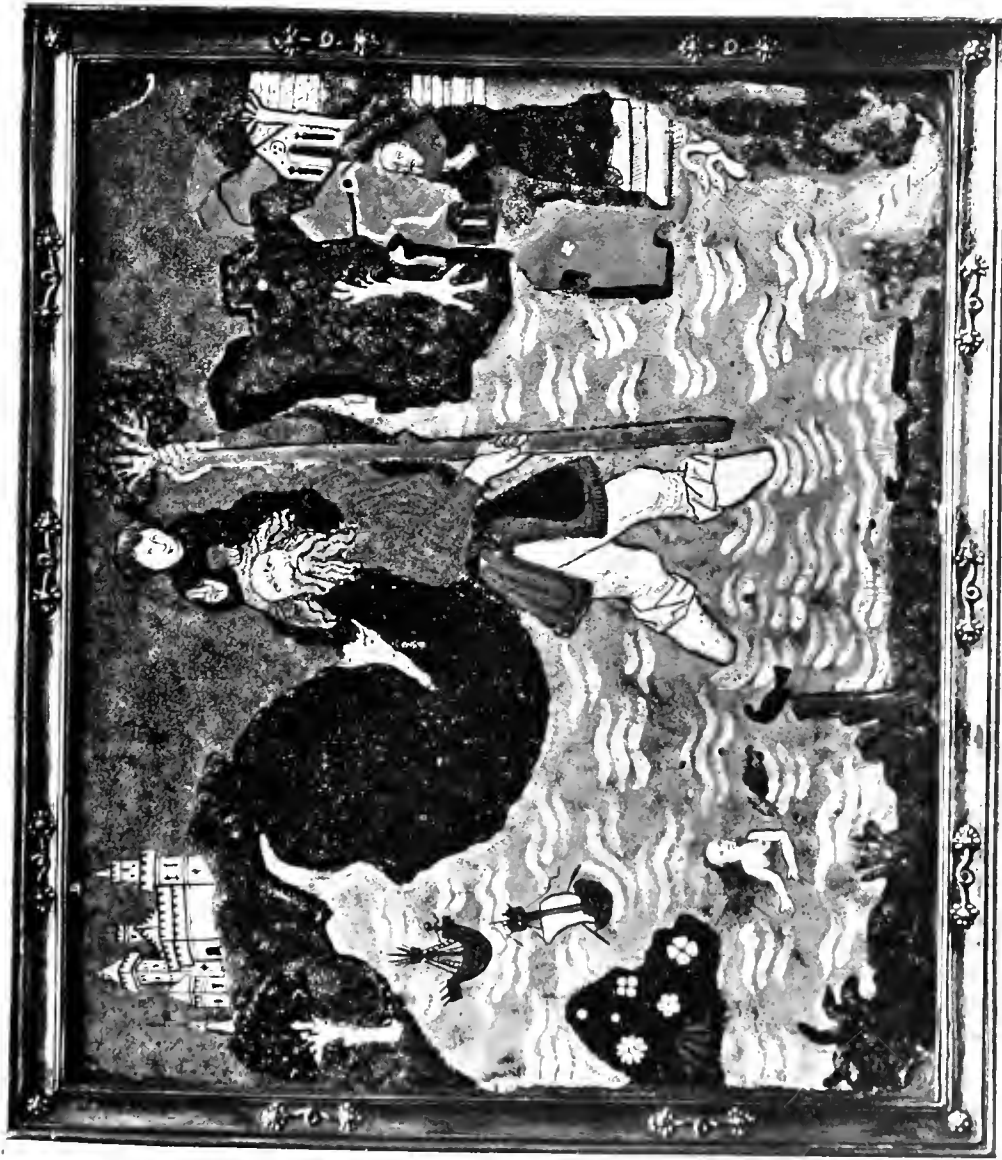
Christopher wears a blue tunic with green girdle, white hose turned up to the knee, and a dark purple cloak blown out by the wind. The infant Christ, on his shoulder, wears a long purple robe. The sea is lavender with white waves, the sky dark blue. The other colours employed are opaque and clear brown, another shade of opaque lavender, and green, with touches of red on the flesh and of gilding. The copper plaque is flat (not bulged), in the true early manner, and covered on the back with lumpy dark purple enamel.

The faces show much better drawing than the examples already referred to, and indeed have a modern touch which casts some suspicion on the whole production, an impression strengthened by the surface red applied to the cheeks, a practice familiar enough in works of a later period of the art. But the rarity of the engraving from which it is taken—only six impressions are known to exist, and no reproduction appears to have been published—is in favour of its genuineness. Opinions may therefore differ as to its authenticity and, if only for further investigation, it seems desirable that it should be made known to students of the subject.

The hand of quite another artist is seen in the little plaque of *The Nativity* shown in PLATE II, E.¹⁵ There is tenderness of feeling in this little picture, sympathetically expressed by careful and delicate drawing, here and there even rendered by dotted lines, and the expression of the faces is mild and gentle, in accord with the pastoral nature of the scene. The plaque is sadly mutilated, and most of its charm disappears in the photograph, but the injury it has suffered enables us to study the method of the enameller, and there is a quality about it which makes it worthy of illustration.

The Virgin in a purple robe and blue cloak, and S. Joseph in blue robe and purple cloak, kneel on either side of the infant, Joseph holding in his hand a candle with flame in opaque scarlet enamel, an unusual touch of colour. The scene is the yard of the inn, bounded by the stable in grey-blue, and a wattled fence in yellow, behind which two shepherds stand; to the right their sheep are seen, and in the background the towers of a purple castle. The flesh of the figures is in opaque white with violet-grey shading, and their hair is brown. The blue of the sky and green of the ground and trees complete a varied colouring of very delicate harmony, and there is no gilding to spoil the simplicity of it. The drawing *par enlèvement* shows the lines in a dark garnet-red semi-translucent substratum under the surface colours, by the darkness of which also, showing through the overlaid white enamel, the violet-grey shadows of the flesh are produced.

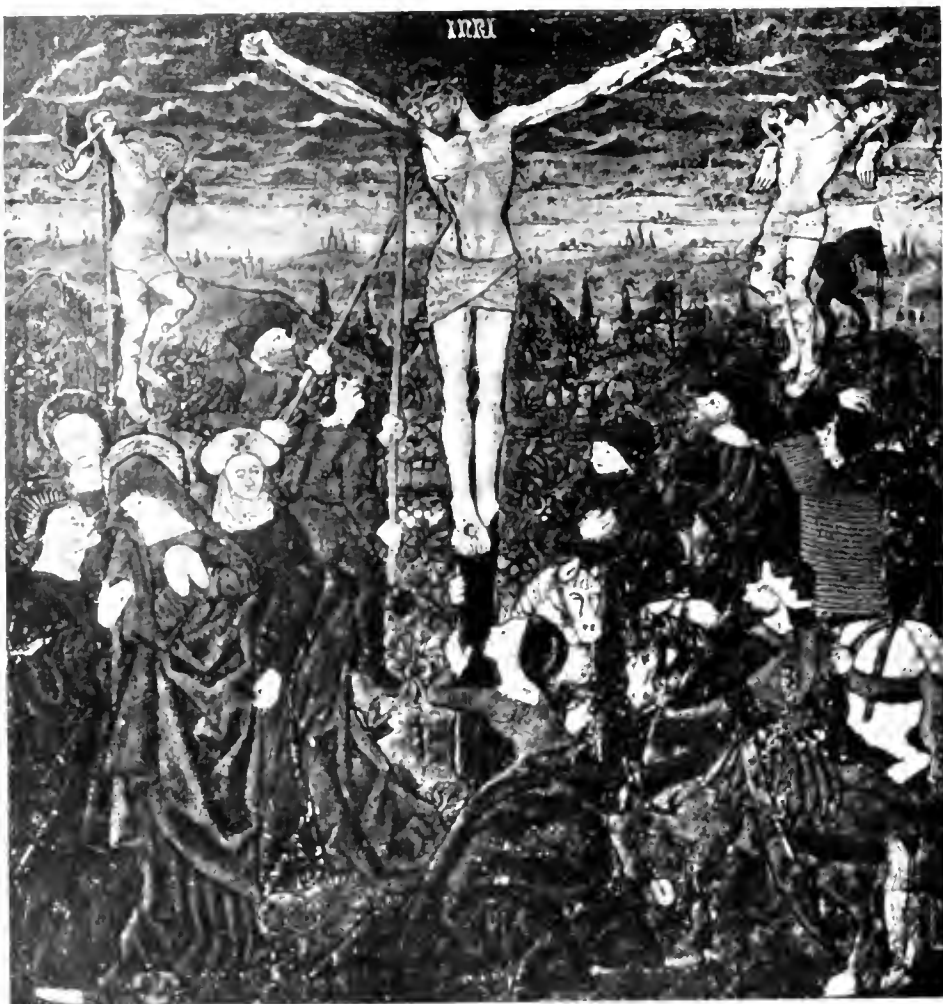
¹⁵ In the Glasgow Museum. From Miss Law's collection. Height 9.6 cm., width 7.7 cm. The copper plate is thin, slightly bulged, and covered on the back with a granular mixture of purple and blue enamel.



(A) LIMOGES ENAMEL, 18.5 x 21 CM (INCLUDING FRAME) (VICTORIA AND ALBERT MUSEUM)



(B) ENGRAVING BY THE MASTER T.S. c.1450-60 (BRITISH MUSEUM)



(C) THE DEPARTMENT OF MANUSCRIPTS, BRITISH MUSEUM



(D) THE DEPARTMENT OF MANUSCRIPTS, BRITISH MUSEUM



(E) THE DEPARTMENT OF MANUSCRIPTS, BRITISH MUSEUM

Some Limoges Enamels of the Primitive School

Yet another artist must be credited with the piece shown on PLATE II, D, representing the *Mourning over the Body of Christ*. He draws with less grace but more firmness than the last, and his formal style is as appropriate to a devotional subject as the unaffected simplicity of the other to a pastoral scene. The character of the architectural background and the free use of gilding are further points of difference. This example, unfortunately imperfect, is known to me only from the photograph and description kindly supplied five years ago by M. Pirenne, Conservateur of the Musée Communal at Verviers, where it was formerly preserved.¹⁶ The photograph, though somewhat indistinct, shows the design sufficiently. The figure-composition closely follows the same model as the central plaque of a triptych of slightly later date in the Louvre¹⁷. The description of the colouring supplied is as follows: the Virgin's mantle on which the figure of our Lord is extended,

¹⁶ The plaque was the gift of the late M. Renier, the founder of the Museum. The dimensions as supplied are 21 x 17 cm. I offer my apologies to M. Pirenne for being unable to ask his permission to publish this piece, but the probable fate of the contents of a museum on the borders of Germany renders a record of one object at least of its contents all the more worth making. Seven miles from Verviers, 3rd August, 1914, the German assault on civilisation was opened by the violation of the Belgian frontier.

¹⁷ J. J. Marquet de Vasselot, *Catalogue sommaire de l'Orfèvrerie, de l'Émaillerie, etc.*, No. 478, pl. xxxv.

blue; Mary Magdalen's dress, green and gold; her mantle, "rougeâtre", by which I understand the reddish purple usual in these pieces; Joseph of Arimathea's robe, the same; the architectural canopy "jaunâtre", no doubt brownish yellow; the wall behind the figures, blue. Along the top of this wall is a frieze bearing what is intended for the words O MATER DEI MEMENTO MEI ORA PRO NOBIS. Stiff and formal as it is there is an element of real religious sentiment in this piece contrasting pleasantly with the exaggerated emphasis of such a work as *The Flagellation* of the Dutuit collection,¹⁸ one of the characteristic pieces of the primitive school.

It is only by the diligent recording and comparison of these efforts of the Limoges enamellers of the latter half of the 15th century that it will become possible to group them as the work of particular artists. But when the splendid achievements of the Pénicauds and the other great enamellers of the 16th century are contemplated it will hardly seem wasted labour to investigate the preliminary stages which led up to their achievement. For an elucidation of the many questions involved those who are interested will eagerly look for M. Marquet de Vasselot's promised work on the subject, for which we must wait until after the conclusion of the war.

¹⁸ G. Cain, *La Collection Dutuit*, pl. 47.

CHILDREN'S DRAWINGS

BY ROGER FRY



AN exhibition of drawings by children under twelve at the Omega Workshops made more probable to my mind than heretofore certain speculations regarding the nature of the artistic impulse and the possibilities of its cultivation or inhibition, some of which I have thought might interest even serious students of art. The majority of the drawings were by the children of artists, and these for the most part had received no regular instruction. But drawings were also received from schools, and here the distinction between those taught on conventional lines and those which were merely guided to express their own vision was most marked. It appeared evidently that the ordinary teaching destroyed completely the children's peculiar gifts of representation and design, replacing them with feeble imitations of some contemporary convention. In putting thus briefly the case against the teaching of art as ordinarily practised I am of course assuming that the untaught child's work has artistic value. That this is so would hardly be doubted by any unprejudiced visitor to the exhibition. The fact is that almost all children's drawings have some merit, almost all have more æsthetic merit than all but the best

art of the modern adult. I shall try in this article to make out an *a priori* case for accepting this sweeping statement.

In order to face the question fairly we have of course to get rid of certain persistent habits of criticism which distort most contemporary judgments on works of art. We have to recognise that our admiration of an artist's skill is not æsthetic. We have to admit that the merits of a work of art cannot be measured by the completeness with which natural objects are represented, nor by the science shown in that representation. We have to get rid of the idea that our favourable æsthetic judgment of a work of art is a kind of prize conferred on the artist for meritorious effort. It is perhaps unnecessary to enumerate these possible errors of judgment to readers of the BURLINGTON MAGAZINE. To students of the history of art who have gradually been forced by their critical faculty out of the narrow grooves of the old æsthetic orthodoxy, and who have learned successively to accept with delight, first Gothic art, then the painting of the primitives and the early miniaturists, then the Byzantines, then early Oriental art, and finally Aztec and negro art—to such, a hint will be sufficient to indicate the kind

Children's Drawings

of attitude which is necessary to an understanding of what children's art amounts to.

And to such I believe it will become evident that we have in our midst an inexhaustible supply of just that kind of invention, just that immediate expressiveness, which we admire so much in primitive art, and the loss of which in modern art inclines us perhaps even too much towards a retrospective and historical attitude.

When I say that children's drawings are genuine examples of primitive art I must be allowed to use the word primitive in a rather more precise and narrow sense than is usually done. By primitive is usually meant that phase in the artistic sequence of a civilisation which precedes the phase of more or less complete power of representation. Thus for the Italians primitive is almost equivalent to any painting previous to Leonardo and Fra Bartolommeo. I should like for the time being to apply the word primitive not so much to a period in time as to a particular psychological attitude which occurs most frequently in those periods which we call primitive, but which is not universal even in these periods. Thus I do not count Cimabue or Giotto as primitives, nor Fra Angelico, Ucello, nor Piero della Francesca—but I should count almost all the mediæval miniaturists, the de Limbours, Van Eycks, Fouquet, and among the Italians the most typical primitive would be Pisanello in his paintings and drawings. Now, the distinction I would draw between these two groups, which I will call Primitive and Formalist, is that the primitive artist is intensely moved by events and objects, and that his art is the direct expression of his wonder and delight in them. That that expression takes inevitably rythmical form, becomes beautiful, is due simply to the directness and unconsciousness with which he expresses his emotion. The Formalist also may be moved deeply by the contemplation of events and objects, but there comes a certain moment when his expression is no longer related entirely to that emotion, but is dominated by a passionate feeling about form.

The modern descendant of the Primitive is the Academy painter of anecdotes, or special objects, like the well-known painter who *did* marble, or the innumerable painters who specialise on sheep or birch trees or any other object which has aroused their interest. Only, unfortunately for the adult in our modern self-conscious civilisation, the primitive attitude is no longer possible. Whether this is due to the fading of the emotions of wonder and delight in objects or not I cannot say, but it is certain that no modern adult can retain the freshness of vision, the surprise and shock, the intimacy and sharpness of notation, the *imprévu* quality of primitive art. And it is just here that untaught children have an enormous superiority. We can all of us recollect the time when we lived in an

animistic world, when every object in the home had a personality, was either friendly or menacing, was on our side or against us. We can all remember the time when our visual life was so intense that the smallest change in the arrangement of a room, the smallest new object introduced into the house, was an event of thrilling import. This habit of attributing strong emotional values to all the objects surrounding them is what makes the visual life of children so much more vivid and intense than the visual life of almost all grown-up people. And if nothing is put in the way to hinder its expression the child translates these vivid visual perceptions with an extreme directness and simplicity, whereby it manages to convey to the spectator something of the emotional force of its own perceptions. An example of such vivid directness of feeling about objects is such a drawing as that by David John (a son of Mr. Augustus John) reproduced here [D]. No one can miss the intensity with which the boy has realized the snakiness of a snake—the peculiar intimate sympathy and vitality of the reeding such as no cold observation could attain to. But perhaps the most remarkable instance of such power is shown by the work of Miss Jocelyn Gaskin, who at the age of 7 did the drawing of nursemaids and children [PLATE, C]. Here we see that a passionate interest in the *dramatis personæ* of her daily walk has led to an astonishing power of visualizing very complicated forms with an ease that many a professional artist might well envy, and being completely untaught the child has recorded its mental image with such simplicity and ease that she has actually attained to a quality of line such as artists usually acquire only after years of assiduous practice. One thinks instinctively before this of the work of a Steinlen or Forain. I have seen later drawings by the same child which show that already the consciousness of the problems of art has dawned upon her with the result of checking the freedom of her record and blurring the clearness of her mental images. The drawings though still skilful have become tight and timid, and the intimate contact with objects, the vitality which is here so striking has disappeared. No doubt with a child so remarkably gifted as this such a process is inevitable. The same sensitiveness which led her to make such a drawing may well have led her to look too eagerly and admiringly at contemporary professional work which in reality she has already surpassed.

Indeed children's art, like that of primitive races, the modern negro for instance, is singularly at the mercy of outside influences. Native races that produce almost unconsciously the most beautiful and tasteful work will throw them aside to make bad copies of the vilest products of modern European industrialism, so little does their work result from any clear self-conscious principle.



(A) "A BLACK COUNTRY LANDSCAPE"; BY A GIRL



(B) "SATURDAY NIGHT"; BY A GIRL

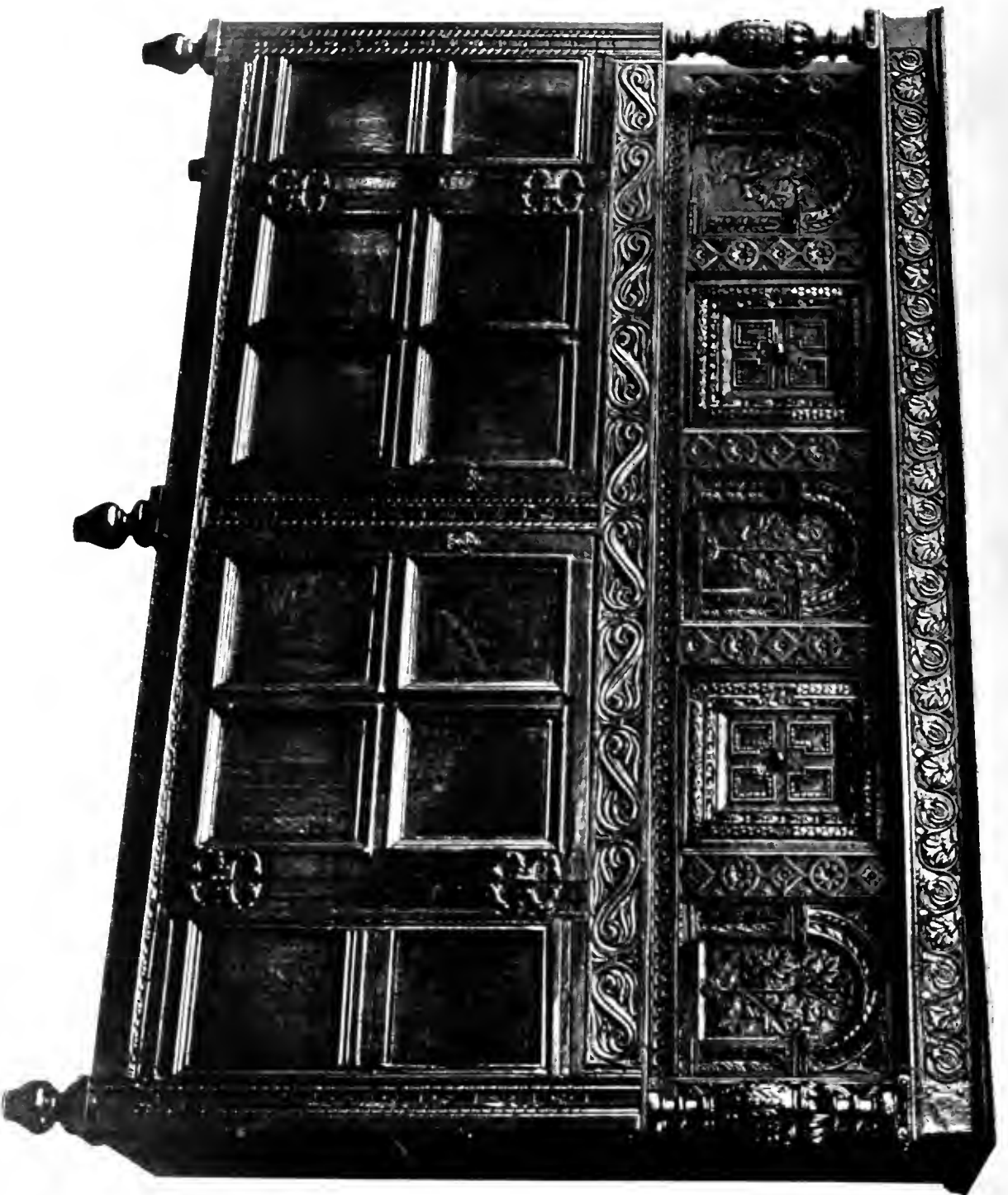


From "Sketches of a Girl's life" age 17 years

(C) "A WALK"; BY A GIRL, AGED 7



(D) "A SNAKE"; BY A BOY, AGED 9



THE PROPERTY OF THE JOCKING CARRY CO.

Children's Drawings

But Miss Gaskin's drawing is not entirely typical of children's work, at least it has not so close a similarity with the work of early primitive artists though springing from the same emotional attitude. During the exhibition a series of drawings done by the girls at Dudley High School was bought to me by the mistress, Miss M. Richardson. These seemed to me to be extraordinarily similar to mediæval miniatures. Miss Richardson has discovered a method of stimulating the individual perceptions and inventiveness of her pupils without ever imposing on them any artistic formula. The result is that her pupils, who criticize and discuss each other's work, have gradually developed a style of their own somewhat in the way in which some small Italian town in the 15th century developed a common characteristic manner. Miss Richardson's chief effort seems to be to train the children's power of fixing mental images and trusting to them implicitly so that their drawings are almost literal renderings of inner visions. In order to evoke these visions she frequently reads poems to them, telling them to fix their minds on whatever scene in the poem has most struck them. One of the most remarkable series of such drawings was inspired by Matthew Arnold's *Forsaken Merman*. One of these, by no

means the most technically accomplished, is one which shows how vividly and completely the scene is visualized by a child, and how admirably disposed the elements of the design are, with what a fine feeling for proportion, and with what interesting and curious contours to the divisions. Nearly all the girls had quite rightly visualized the poem from the sea looking to the land, and nearly all of these were remarkable for the definiteness and individuality of the visualization. The few who saw the scene from the interior failed to get any complete or original vision. Another drawing from the same school reproduced here was one of a series illustrating *Saturday Night* [B]; and yet another is a memorised *Landscape of the Black Country* [A], where I think the close parentage of this children's Art to the Art of the Mediæval miniaturist comes out plainly.

As yet hardly anything has been done in the directions explored by Miss Richardson, but the results are already so surprising, the quantity and quality of the inventive design revealed in this one school is so surprising that I cannot doubt that if children were stimulated to create instead of being inhibited by instruction we should no longer need to complain as we do to-day of the want of creative imagination.

AN UNRESTORED STUART STANDING CUPBOARD BY HERBERT CESCINSKY

EXAMPLES of English oak furniture of the 17th century or earlier, in anything like original condition, are exceedingly rare, much more so than collectors are aware. Even those specimens in many of the historical houses of England are seldom free from the charge of excessive restoration. Mr. M. Jourado kindly allows me to illustrate here a typical "English Court" or "Standing Cupboard" of the late Stuart period in practically its original state. The only restorations on the entire piece are the two side returns of the ogee cornice of the upper part. The top has its original roofing of narrow slats laid from back to front and clout nailed at either end. The piece is unquestionably of Norfolk or Suffolk origin and dates rather before than after the Great Fire. The ornament

is sharply cut and has been preserved by coatings of fiddle varnish, now pustuled in places. The plain oak panels have been wrought from quartered wood, cut to exhibit the "silver" figure or medullary ray. The general colour is a rich golden brown. The excellence of the photograph renders a detailed description of the ornament unnecessary. The piece measures 7 ft. 10 in. in total width, 5 ft. 9 in. in total height and the lower carcase is 1 ft. 10 in. in depth. As an example of fine craftsmanship, allied with excellent preservation, this Standing Cupboard is the finest I have seen for many years. Out of the maelstrom of the present war this piece has been thrown to the surface. How many more may be still concealed in the depths one can only conjecture.

A SHEET OF STUDIES BY DÜRER BY CAMPBELL DODGSON

THE hitherto unpublished drawing by Dürer which forms lot 298 of the forthcoming sale of prints and drawings from Wilton House has long suffered a strange eclipse. It was found a few months ago serving to back a mediocre print by Agostino Veneziano, the engraving being

placed face upwards and the drawing downwards, when the ill-matched pair was pasted on to a leaf of one of the old leather-bound volumes in which the print collection was arranged in the 18th century. The sheet, which measures 26.4 × 40.1 cm., has a watermark with an escutcheon bearing the letter L between two fleurs-de-lis surmounted by a crown,

A Sheet of Studies by Dürer

which occurs frequently on Dürer drawings of the years 1525-6, and more rarely at an earlier date. The drawing bears, over a genuine signature, the date 1521, and it is evidently a work of the Netherlands journey. It contains two landscape sketches, each shewing a castle beside a river, and in one case a mountainous background, and also six separate studies of animals, a lion, two lionesses, a lynx, a chamois and an ape. The latter beast, unlike all the rest, which are drawn with pen and ink, is tinted—pink and blue—with water colour. It appears to have interested Dürer especially, for he wrote over it an inscription in three lines, which is now incomplete, having been cut short at the right end. So far as it is preserved it runs:

"Ein sunder tier das Ich
gros anderthalben czentn[er]
schw[er]".

which we may interpret, filling in some gaps, as follows:

LETTER TO EDITOR

A PORTRAIT FROM THE BOSCHI COLLECTION.

GENTLEMEN,—In Miss Coulson James's article "A portrait from the Boschi Collection, Bologna," February, 1917, she writes: "I should greatly like to discover who is the present owner of the picture . . ." Should nobody have yet answered this question, may I ask you to let Miss James

A curious beast which I [have seen, or drawn] . . . big, weighing one and a half hundred-weight.

These animals were drawn, it may be surmised, in the zoological garden at Brussels, at which place Dürer stayed from August 27 to September 2, 1520, and again from July 3 to 12, 1521. The *Thiergarten* is mentioned only on the occasion of the first visit, but it greatly delighted him then, and he will doubtless have found time for another visit to it during his longer stay at Brussels in 1521. The lower and larger of the two sleeping lionesses has a special interest for students of Dürer drawings in this country, for it proves to be the missing original of a drawing, now recognised as a copy, which Mr. Lionel Cust had photographed many years ago in the Imperial Academy of the Fine Arts at Petrograd, and allowed the Dürer Society to publish in 1901¹.

¹ IV, XIII. See also the "Supplementary Notes" in the Index volume (1911), p. 64, where the editors' original opinion in favour of the authenticity of the Petrograd drawing is retracted.

know that the said picture was published as a Cossa in "Archiv für Kunstgeschichte" issued by T. A. Seemann in Leipzig, Lief. I, Taf. 20, with this datum: "Besitzer: Geheimrath Leopold Koppel, Berlin."

Believe me, yours truly,
GUIDO CAGNOLA.

"Rassegna d'Arte,"
Via Cusani 3, Milano.

REVIEWS

THE ANCIENT CROSS SHAFTS AT BEWCASTLE AND RUTHWELL:
Right Rev. G. F. BROWNE, D.D., enlarged from the Rede lecture delivered before the University of Cambridge on 25 May, 1916; x + 92 pp., 3 photograv., 23 illust.; Cambridge University Press.

This is a delightful book to come into the hands of anyone interested in our earliest Anglian antiquities, dealing as it does with one of the most puzzling and disputed questions of our national art. The author, who had worked over the whole ground of Saxon Art a generation ago, when he was the leader and indeed pioneer in these studies, now returns to a special examination of the theory first thrown out by Comm. G. T. Rivoira, and, afterwards elaborately argued by Prof. Cook of Yale, that the two great sculptured crosses of Ruthwell and Bewcastle were wrought in the 12th century rather than in the 7th or 8th as several English students supposed. Prof. Cook did us a great service in taking up the subject and pursuing it with so much learning and ingenuity. It may be remarked by the way that much of the best work on English historical problems is being done by American students. Under the cross-examination to which he has now been subjected Prof. Cook's case seems to me to have entirely crumbled away. The general

result of the enquiry will be, not that several students suppose the monuments to be 7th century works, but that most will be entirely convinced that it has been proved to be so. The bishop deals with every side of the question and there is much of collateral interest in regard to history, art and language in a really fascinating book. The kind of "criticism" which rambles through a piece of work like this, picking up a word here and there for comment and if possible disagreement, seems to me useless, and I shall venture rather to discuss one or two points arising from the reading of the book. The correspondences of these two crosses with other early works and their sculptured subjects needs to be fully worked out. The stone at Jedburgh of which Bishop Browne gives a photograph has animals in scroll-work so exactly like the ornament at Ruthwell and a braided pattern so like one at Bewcastle that I cannot doubt that all three were carved by the same sculptors. Bewcastle and Jedburgh must both have been strongholds of the Northumbrian Kings. Bishop Browne calls attention to the resemblance of style just spoken of. He has also recently made a study of the sculptures of the crosses at Sandbach the results of



which he indicates in the present volume. The subjects are described as (1) a great Crucifixion with symbols of the Evangelists, (2) "the manger scene", (3) a man head downwards "denoting overthrow", (4) two sets of three persons, "the central figure dominant", (5) the Annunciation, (6) Christ led to Crucifixion, (7) Descent of the Holy Spirit, (8) Judas hanged, (9) intertwined dragons. (1) the symbols of the Evangelists here and on the Wirksworth slab have human bodies and animal heads, types which occur in Irish art: over the crucifixion are two circles for the sun and moon (2) shows the ox and ass on the right and left of the infant Christ. I have long seen that the scars of a destroyed subject at the bottom of the Ruthwell cross was the Nativity, and by comparison I have no doubt that the beasts were here, to the right and left above the Infant, and that the Virgin was extended below; in front the Child was being washed. (4) One of these sets according to Romilly Allen is the seizing of Christ, the other may be Christ between two apostles, teaching or delivering the Keys to S. Peter as at Monasterboice, where the seizing also occurs. (5) "Mary is seated with a distaff", this is a Coptic and Byzantine tradition. (9) There were intertwined dragons on the Ruthwell cross on the lower panels at the sides, their traces on one side are quite plain: these Sandbach crosses are particularly interesting from the correspondences with Irish art. I see the origins of Irish sculpture in Northumbria; other links are to be found at Ilkley. Opposite to the Nativity on the Ruthwell cross was a fine crucifixion with figures of the soldiers right and left and the sun and moon above. This Crucifixion is of the type of that painted in S. Maria Antiqua Rome in the 7th or 8th century and in the gospels of Rabula at the end of the 6th century (see Dalton). Above the Nativity is the Flight into Egypt, a very charming sculpture. The outer foreleg of the ass was undercut. Only the head of Joseph appears in the panel. In the Byzantine treatment of this subject the man who leads the ass enters a city, looking back at the Virgin. Here the hidden figure is supposed already to have passed in at the gate. Above the Crucifixion is the Annunciation, also a very touching and delightful group of a very Byzantine type (*cf.* Dalton, p. 310). In another panel is the meeting of S. Antony and S. Paul, the heads have long hair and moustaches (?) like a figure from the Lindisfarne book illustrated by Westwood. On the Bewcastle cross as the Bishop says is "a long inscription in runes above the man with a bird and presumably referring to him". The language is English and it contains the name of Alchfrith and the words "sig becn" for cross. On the Ruthwell cross is an English poem in runes, and Latin inscriptions referring to the sculptures in Roman characters. I had before

come to the conclusion from this and other evidence that when these crosses were erected in the 7th century that the English tongue had not been written other than in runes. There was some difficulty in adapting the Roman letters to represent the sounds of English, and one runic letter remained in use almost up to yesterday in writing ye for the. (These conclusions agree very nearly with those expressed by Westwood in 1845.) It is certain I think that the noble poem the "Dream of the Rood" was written as it appears on the cross in runes and that when the two alphabets were there used for the two languages the idea of transliteration had hardly arisen, it doubtless spread from the need of putting English proper names into Latin documents. The runic inscription on the Bewcastle cross names it "sig becn" (Victory Beacon). This was not a poetic phrase, but Beacon was equivalent to sign, or token, or banner. Bede says that before Oswald set up his wooden cross on the victorious field of battle, the Heavenly Field, there was no *signum* of the Christian faith in Bernicia, and in the "Dream of the Rood" the sign (of the Cross) in the sky is called the Beacon. As in the time of Constantine so with this soldier-people the Cross became a battle banner and presage of Victory. About 970 Bishop Albert of York raised "the banner of the cross aloft the altar" and covered the whole with precious metals (Willis, York Cathedral). In the Blickling Homilies I find the cross still called a Victory token. Incidentally Bishop Browne brings out many facts in regard to Saxon architecture, for instance he quotes the description of a church built by Aldhelm (c. 700)—The House was full of the light of the Sun shining through glass windows and diffused through the four-square temple: the Altar had golden palls, a gold chalice, a silver paten and a gold plated cross set with gems: a thurible breathed forth ambrosial incense. Only a few words but full of interest; the church is called "house" and "temple", words which occur frequently in later Saxon descriptions of churches, in which admiration for the brilliant lighting (often through a central lantern tower) is also often brought out. It is probable indeed that this "four-square temple" was in fact a central church of the type of Wilfred's church built about the same time at Hexham in the form of an octagonal tower. Still earlier Edwin of York built a basilica of stone in a square form around the oratory in which he had been baptised (*ber quadrum cæpit ædificari basilicum*). Alfred built a central-church at Athelney having four apses opening from the sides of a square. The Saxon drawing of Cnut giving a cross to Newminster shows that that had a round area surrounded by an aisle, and from the description it appears that Æthelwold's church at Abingdon was of a similar form. Again the foundations lately examined by

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Sir W. Hope at Canterbury represented an octagonal church of the same type. It has not been understood how fully this ruling idea of the "tower-church" influenced our architecture; cruciform churches were in fact of the central type and had their choirs under the lantern towers. The central lantern or dome indeed became almost synonymous with the whole "house" as *Dom* or *Duomo*. Much more remains to be said on this subject, but as yet we have no proper collection of the literary evidences for the history of our national arts. This subject may be recommended as one most fit for some University publication.

W. R. L.

YORKSHIRE POTTERIES, POTS AND POTTERS. BY OXLEY GRABHAM, M.A., M.B.O.U., Keeper of the York Museum (bound with "Annual Report of the Council of the Yorkshire Philosophical Society for MCMXV". York, Coultas and Volans Ltd., 1916).

The love of Yorkshiremen for all that concerns their county and its institutions is strikingly attested by the issue in wartime of this excellent and well-illustrated report on one of its chief industries, nearly synchronising with the recent publication of a corpus of Yorkshire dialect poetry. It is true that most of the numerous potteries of which Mr. Grabham surveys the records are mainly interesting from the purely industrial point of view. The character of some of the more recent is sufficiently indicated by an admission of their claim to a place in the ranks of "Art Industry". At least one, however, of the older Yorkshire factories won for itself an honourable name in the history of pottery as an art by its honest and successful efforts to turn out wares for table use in which beauty of form and decoration are combined with suitability for their purpose. The cream-coloured ware of Leeds with its charming pierced ornament skilfully produced by the use of hand punches, had so great a vogue in the closing years of the 18th century that it was extensively imitated in Germany, Italy, and other Continental countries. A rugged beauty of another kind belongs to the distinctively English slip-decorated ware made at several little-known rustic potworks, in some places until quite recent times. In Yorkshire such wares were made at Howdens and Swill Hill near Halifax and at Burton-in-Lonsdale. It is interesting to note that a salt-kin shown in Fig. 28 of Mr. Grabham's pamphlet is closely similar in form and manner of decoration to a vessel known to the reviewer, bearing a date in the second decade of the 19th century, formerly in use at West Grinstead, Sussex, as a receptacle for the balls used in elections to membership of a society of Oddfellows. It is certain that there is room for a thorough comparative study of the rustic ware made in different parts of England. Mr. Grabham deals somewhat briefly with the stoneware made by Francis Place at the Manor House at York in the 17th century. An illustration is given of a mug in the collection of Mr. T. Boynton, of Brid-

lington, but there is no statement to show upon what proofs its attribution to Place is founded; it has some resemblance to the cup from Horace Walpole's collection now in the Victoria and Albert (not the British) Museum, the only surviving piece hitherto recorded as an authentic example of Place's work, but without evidence to the contrary it might also be attributed with plausibility to Dr. Dwight, of Fulham. It may be pointed out that the model of "green Indian ware" at Wentworth House from which the Cadogan coffee-pots of the Rockingham factory were copied is one of the well-known peach-shaped ewers of Chinese, not of Japanese, origin.

B. R.

DE HOUTSNEDEN IN VORSTERMAN'S BIJBEL VAN 1528. MET EEN INLEIDING EN EEN KRITISCHE LIJST DOOR N. BEETS, Amsterdam (P. N. van Kampen & Zoon), n.p.

The woodcuts of Jan Swart, of Groningen, are the most important Dutch productions of this class in the period intervening between Lucas van Leyden and Jacob Cornelisz, on the one hand, and Cornelis Antoniszoon (or Teunissen) on the other hand. They rank with Scorel's paintings and the engravings and drawings of the Antwerp artist Dirk Vellert, as typical examples of that stage in the art of the Netherlands at which Italian models were beginning to exert a powerful influence, but had not yet sapped the native vigour and individuality of the national style. With the exception of the large signed woodcut of Christ preaching from a ship, published by Lippmann, which is Swart's principal work, only two others, both of extreme rarity, bear his signature, and it has only become known by degrees in recent years that he was, at least from 1528 to 1530, a fairly prolific illustrator of religious books. A series of short articles on Swart, beginning with that of Dülberg in the *Repertorium* of 1898, and continued by Dodgson, Haberditzl and Burchard from 1910 to 1914 in the Vienna *Mitteilungen*, led up to a more comprehensive survey of his work by Mr. N. Beets in *Oud-Holland* (1914). The last named writer has now published, for the Koninklijk Oudheidkundig Genootschap at Amsterdam (1915), an excellent facsimile of the whole of Swart's long series of illustrations to the Dutch Bible printed by Willem Vorsterman at Antwerp in 1528. These number 73; the remainder of the 97 woodcuts, all of which are reproduced, consist of late impressions of small cuts by Lucas van Leyden, done originally for other books, and of anonymous copies from the original Wittenberg illustrations to Luther's Bible of the furniture of the tabernacle and temple. Nearly all of Swart's illustrations belong to the Old Testament; in the New there are only five illustrations to the Apocalypse. The folio title pages to the two Testaments are given on a reduced scale, but the handy form of the volume suffices for an exact reproduction of all the other cuts, most of which measure about $4\frac{1}{2} \times 3\frac{1}{4}$ in.,

though some are but half the size, $2\frac{1}{2} \times 3\frac{1}{2}$ in., and recall in their small oblong shape the Bible illustrations of Holbein and Beham. Beham's cuts, to which Swart's bear but a superficial resemblance, were not published till 1533. Holbein's, though not published till 1538, are known to have been cut at least twelve years earlier, and Mr. Beets has proved that Swart must have known the *Icones veteris Testamenti* in the shape of proofs, whether at Antwerp or at Basle itself. Some special connection between Swart and the famous Swiss centre of art and printing is indicated by the fact that Swart copied earlier Holbein woodcuts of 1523, but still more by the actual publication of woodcuts by Swart himself at Basle in 1528. The introduction and critical notes to this little volume carry our knowledge of Swart's activity a stage further than any previous writings, but the publication of so large a number of his works in exact reproductions will do more to make him known than any number of critical disquisitions.

C. D.

THE ROYAL SCOTTISH ACADEMY 1826-1916; by W. D. McKAY, R.S.A., and FRANK RINDER; Glasgow (Maclehose), 42 2s.

This portly volume has been, so we are informed, compiled under the direction of Frank Rinder with the sanction of the President and Council, and prefixed to the main bulk of the work are an essay on Academies and Art, by Mr. Rinder himself, and a Historical Narrative by W. D. McKay, R.S.A. Without any depreciation of the book as a whole it may be said that the most interesting portion is Mr. Rinder's prefatory essay, a brilliant piece of writing in itself, in which he reviews the history of Academies in general and contrasts their influence for good or the reverse with that of the Trade Guilds of the Middle Ages. On the vexed question of the utility of Academies of Art, Mr. Rinder gives no decisive opinion. His statement that "it cannot be gainsaid that from time to time, and indeed for long periods, Academies have failed to co-operate with the most enlightened forces available, have sealed with approval backsliding individuals instead of excellence, no matter where it appears, have discouraged or actually banished capacity of an unfamiliar perhaps startling kind," is balanced by another statement that "by aiming to summon the best thought, perception and purpose of the age, by giving it stability and—most difficult of all, perhaps—by keeping it inspired by the best purpose and thought of succeeding ages, Academies strive to implant the love of true wisdom, and to quicken its growth." The Historical Narrative contributed by Mr. McKay is composed with much labour and great piety, but is of inordinate length, and no one but the most patriotic Scot could possibly have the patience to try and digest the ninety pages of a not very eventful or very exciting story. All academies have a chequered existence at the start, and are subject to internal convulsions, sometimes productive of violent results. The Scottish Academy is no

exception to this rule, and presents the usual succession of disputes among the members, difficulties of housing, direct snubs from the Treasury, and periodical waves of patriotic national impulse. Now that the vexed relations between the Scottish Academy and the National Gallery of Scotland have been settled with some hope of finality, it is to be hoped that the Scottish Academy will celebrate its centenary a few years hence in days of peace and prosperity, and under the enlightened guidance of the present gifted president, Sir James Guthrie. The bulk of the volume comprises a catalogue of the works exhibited at the Scottish Academy from its foundation in 1826 to the present day. This catalogue is compiled upon the model set forth by Mr. Algernon Graves, and is a valuable sequel to the useful series of catalogues, which Mr. Graves has given to the public. For actual purposes of reference such catalogues are invaluable for the historian of art. There is more doubt however as to whether the consciousness of the portentous number of works of art, which have been discharged upon society during the past hundred years, is exhilarating, or not rather profoundly depressing. What becomes of all these works in painting and sculpture? The lists in this catalogue show a most pious disposition on the part of the Scottish nation to keep the arts alive by their patronage, but even then it is difficult to think what has become of the thirty thousand or more works of art, which have reached a sufficiently high standard of excellence to be included in the annual exhibitions of this one society. Add these to the still vaster number catalogued by Mr. Graves, let the imagination dwell for a moment on the number of works of art which just fail to reach this standard, and one's mind reels distraught in a bad dream of an eternal exhibition room hung round with second or third rate paintings. Scotland has produced some good sculptors, and the citizens of Edinburgh and other cities have responded to their call in a substantial matter. Except for decorative purposes there is no work of art more depressing than a marble bust; yet Scottish sculptors have never lacked patronage in this direction. Take for instance William Brodie with 160 busts exhibited in thirty-four years, Patric Park with 60 in seventeen, and Sir John Steell, more moderate, with 60 in thirty-four—where are all these busts now? Paintings can be moved from parlour to attic, and used as furniture almost anywhere, but a marble bust does not lend itself to domestic purposes. This is an important work for the reference library, and is supplied moreover with more than one useful index by way of cross-reference. L.C.

DE NEDERLANDSCHE MUSEA onder redactie van JONKER. C. ENZELIN . . DR. H. P. COSTER (with assistants). Aft. 1, Utrecht (Biegelhaar u. Jansen).

This is a very promising new Dutch publication to consist of cardboard envelopes containing 12 illustrations of works of art of all kinds in the Dutch Galleries and Museums, with descriptive notes and

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an essay on some of the most important. It may be regarded as the Dutch equivalent of "The Arundel Society's Portfolios" or of the "Archiv für Kunstgeschichte". The first part contains an essay on the tomb of Bishop Rudolf van Diepholt from the Cathedral of Utrecht, the work of Cornelis de Wael about 1480, of which five of the polychrome statuettes are reproduced on three pages (1-3), including a characteristically Dutch group, *S. Martin and the Beggar*. The other reproductions consist of (Nos. 4-6) six Japanese paintings on silk of the Tantrika and Takuma Strōga schools from the Rijks-Ethnographisch Museum; (7 and 8) two pictures on canvas, *Democritus* and *Heraclitus*, by Hendrick Ter Brugghen from the Rijks Museum van Schilderijen; (9) a set of 5 painted Haag porcelain vases, and (10) 2 kneeling-cushions of Haag Gobelin from the Gemeente Museum, The Hague; and (11, 12) a 15th and a 16th century Tuscan cassone from the Nederlandsch Museum voor Geschiedenis en Kunst, Amsterdam. Notes on Hendrick Ter Brugghen's two pictures (7, 8) and on the Haag porcelain and gobelins (9, 10) will appear in the next envelope. The reproductions are uniformly good and are on thin cards (32 x 24 cm.), not so thin as to wobble and thin enough to compress into a small space.

A HOLIDAY IN UMBRIA. WITH AN ACCOENT OF URBINO AND THE CORTEGIANO OF CASTIGLIONE. BY SIR THOMAS GRAHAM JACKSON, B.L.; xii+206 pp., 15 pl., 11 illust. in text. London (John Murray) 10s. 6d.

This is an odd book. Sir Thomas went to the places described in it in 1881 and 1888, and appears to have taken a recent opportunity of writing up his notes and arranging a few of his sketches for publication in this form. The result is a pleasing if very slight account of his travels, which were however completely lacking in incident. The observations of a veteran architect on the buildings which he saw and sketched are, of course, always of interest; but there is less of them than one would have liked. We do not know whether the author would ask that his jottings should be criticized from the point of view of scholarship; and doubtless, had he taken pains to revise his notes in the light of recent research, the book would have lost a certain old-fashioned flavour which is not unattractive. The writing has, indeed, the ease of a holiday taken by a man who understands the art of holiday-making so well that it has frequently not even occurred to him to ask whether any of the points which have puzzled or interested him have been discussed outside the books which he seems to have had at hand. Otherwise he would have discovered that there is a whole literature about Angelo da Viterbo and the Palazzo dei Consoli at Gubbio, with that tiresome inscription which he regrets not having seen and copied himself; and that Giovanni Sanzio's rhyming Chronicle of Federigo of Urbino has become more accessible in print than it was when

he made enquiries about it at Pesaro—as indeed it is all to be read comfortably in Holtzinger's edition of 1893. The pages on Luciano Laurana afford another instance of this naïve treatment of subjects which have been painfully threshed out in other places. Had Sir Thomas excluded from his pages discussion of points of this kind, which cannot be handled without some sort of equipment, no one would have blamed him; as it is, the deficiencies of his armoury are so patent to anyone acquainted with his subject, that for such a reader the charm which his book undoubtedly possesses is apt to be spoiled. There are also many other readers who will be surprised to find that Sir Thomas's "Umbria" lies almost wholly on the Adriatic slope of the Apennines. The places he describes are San Marino, Rimini, Pesaro, Fano, Ancona, Loreto, Urbino, Castel-Durante, the Furlo Pass, Cagli and Gubbio. Although most of these lie within the bounds of Umbria in the ancient sense (though Ancona cannot even claim that right to inclusion in the book), it is surely wholly misleading to annex the whole of the Marches to the modern province. Another oddity is that one third of the book is concerned with Baldassare Castiglione and an abstract of his "Courtier"; but we will not grumble, first because the title-page prepares us for it, secondly because the abstract is well and sympathetically done.

E. S. L.

CERTAIN CONTEMPORARIES; a set of Notes in Art Criticisms; by A. E. GALLATIN; viii+63 pp., 25 illust.; (John Lane) 10s. 6d.

A very prettily got up little book, consisting of a series of notes on modern artists and current exhibitions for which the author has sufficient regard to judge them worth reprinting in a more permanent form. They do not seem to differ in quality very markedly from the average of ephemeral comment which is usually allowed to rest in peace. "Writing of these pictures six years ago, I ventured this prediction: 'He has gone far: he is going farther.' Most certainly his art has developed and matured since then to an extraordinary degree" (p. 8); "the Impressionists' technique was at first more scientific than artistic. Later they developed it, still employing the colours of the spectrum, but abandoning the technique of painting in dots" (p. 17). This is historically incorrect, for the earlier Impressionists were not Pointillistes and did mix their colours; but its precision is on a par with the more general statements made on the previous page that "the portrait painters of the past two or three hundred years have given us nothing as fine as what went before," and that no landscape painters, whether of the Dutch, French, or English schools, had "the faintest conception" of getting light and air into their pictures till Monet, Pissarro and Sisley discovered the way. Here at two slashing blows we abolish Velasquez, Rembrandt, Hals, Van Dyck,

Reynolds, Gainsborough, Claude, Poussin, Turner, Constable, Corot. Nor need it cause surprise that when Girtin, Rossetti, and M. Henri Lavedan illustrate the page their names are wrongly spelt. The criticism indeed alternates between commonplace and inaccuracy with a pleased confidence which seems to imply more candid receptiveness in the audience than is granted to the paler journalism of Europe. Our British public for example, though probably on the average not a whit more instructed than the American, is perhaps more jaded and sceptical, certainly more indolent-minded and more content with its ignorance. It has not the generous delight which the American sometimes has in playing with the names of things as if that were the same as knowing the things themselves. It should be added that the numerous reproductions are very well done.

B. N.

WHISTLER, by THEODORE DURET, translated by Frank Rutter; 135 pp.; 32 illust. (Grant Richards). 12s. 6d.

M. Théodore Duret's book on Whistler was first published in 1904. It was followed ten years later by a second edition, and it is from this, as we gather, that Mr. Rutter has prepared the present translation, which is, however, said to contain new matter added by M. Duret himself. This information appears only on the paper outer wrapper of the book; and it is obvious that it would be more convenient if some introductory note had been inserted to specify the nature of the differences

between the English and the French version. The translation seems to be adequately done, and the book is well got up and illustrated. But its appearance now in an English form cannot but seem a little belated. Published originally almost immediately after Whistler's death, and written by a personal friend, it fixed in agreeable outline and perhaps slightly advantageous light his main traits for the benefit of the French public, less prejudiced indeed than the English but owning an even slighter acquaintance with the master. Here his works and personality had been at any rate for many years the subject of violent polemic and wild difference of opinion. The tumult and the shouting have long died away, and Whistler's place in 19th-century art is secure enough, even if it be with some abatement of claim. Much fresh material has accumulated, both critical and documentary. On the biographical side Mr. and Mrs. Pennell's "Life" (1908) gives a great deal more and that much more authoritatively than M. Duret's book, which is comparatively superficial also from the critical standpoint. Whistler as an individual will always provide picturesque material for the disinterested historian of art; but the critics may be surprised to find his work, both in its perfections and its weaknesses, a good deal easier to "place" than that of many other artists, in its own day much less a focus of contention.

B. N.

A MONTHLY CHRONICLE

THE EXHIBITION OF MEDALS.—If we may judge by certain remarks in the preface to the catalogue of the Exhibition of Medallion Art at Messrs. Waring and Gillow's, the chief object of the Executive Committee is to remind our artists that there are great artistic possibilities in the medal, much more than to remind the public that it is a convenient means of commemorating persons and events. They would perhaps have been wise to exclude from the retrospective portion of the show the numerous pieces which have been included merely because of their historical interest, or in order to make a representative series, for instance, of English war medals. The remainder (say 20 per cent.) would have gained enormously in effect. Let us hope that our young medallists will take note of the 80 per cent. as examples of what to avoid, and let us turn to the other portion of the exhibition and ask whether it gives promise of anything like an improvement in the near future.

The first thing that strikes us is that the general level of technical efficiency is rather high; there is plenty of good modelling and scholarly composition. It is not a bad sign that the influence of Legros, which led so many who

did not understand him aright to believe that slushiness of modelling was excusable if it seemed to produce a coloristic effect, has almost passed away. We have now quite a number of decently trained medallists, to whom, rather than to the commercial firms, those who want to found prize medals or to commemorate dead friends should turn. It is true that the great majority of the more competent artists—like Mrs. Gillick, as instanced in her medals of Captain Lee Robinson and Captain Brandon—do little but cast medals; and until they take to modelling on the actual scale for engraving, or better still to engraving dies themselves, they will have little chance of capturing the market with sound work. To find something more than mere competence and efficiency, we must look at the medals by two or three artists who are as yet little known in the profession. Unquestionably the most interesting pieces in the exhibition are by Lieut. S. W. Carline. The portraits of his brother and sister (No. 60) would attract attention anywhere by their sensitive and scholarly modelling and their sympathetic treatment; that of his other brother (No. 62) is a curiously interesting experiment in a technique which, though we doubt its suitability for casting

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in bronze, was certainly worth trying. There is considerable originality in his later experiments. The movement of the water in the *Battle of Jutland* medal, and the landscape in the weird reverse to the medal of the late A.R.R. Woods are most intriguing. But we feel nevertheless that the medal is not fit ground for trying modern symbolism or any other —ism; it is an art of which the balance is too easily upset. Mr. Carter Preston has opened up a new vista in his designs for struck medals, treating animal and other subjects with great vigour and not without humour under the inspiration of archaic Greek art. Why should all our allegorical figures be based on Roman insipidities when Britannia, for instance, can be conceived and made alive in the spirit of early Attic art? Mr. Charles Wheeler's work is less individual than that of the two just mentioned, but he combines a great deal of thoughtfulness in design with admirable modelling. We shall watch the development of these three artists as medallists with much interest and hope.

THE ARRANGEMENT OF THE HOLBURNE MUSEUM, BATH.—The late Sir Thomas William Holburne, a baronet, who died some forty years ago, formed for himself the collection of various works of art which bears his name, and it was bequeathed to the city of Bath by his last surviving sister in 1882. The collection has been on view under the auspices of trustees for the city since 1891, but it was crowded into so small a building that several early curators in succession had no chance of exhibiting anything to advantage. A suitable building was found for it in 1913, and shortly afterwards a new curator, Mr. G. P. Dudley Wallis, who has proved peculiarly successful in transferring it, and in displaying it in the new museum. The present Holburne Museum consists of the characteristically Bath building, once a school, facing down Pulteney Street and backing on Sidney Gardens. We need not stop now to inquire why the reconstructing architect stuck on to either side of the main house an open colonnade leading nowhere, supporting nothing but the coping which finishes it off, and performing no architectural function. However, he may be complimented almost unreservedly on his internal rearrangement both for its sightliness according to the mixed, Bath, manner and for its suitability to the display of the particular collection which it intended to house. He had to deal with a shallow oblong shell, of which the back was entirely occupied by the staircase. The two main spaces therefore are formed into two long well proportioned galleries on the first and second storeys, the first lit by the original row of windows looking down Pulteney Street and others at either end, and the top floor by new well contrived sky-

lights, two circular and one oval. This gives precisely what is required, ample light for lesser objects, and not too much space for pictures; for visitors to the crowded little store rooms in Charlotte Street will remember that though Sir Thomas Holburne was an omnivorous collector he was a careless judge of pictures. However it is neither the building nor the collection with which I am now concerned, but the furnishing and arrangement of it, indeed the most remarkable point about it. This is entirely due to Mr. Wallis's hard work and good taste. He had the task not only of removing everything, intact, from the building in Charlotte Street, but also of making an inventory of every item, of choosing the furniture of the galleries, and of arranging the objects in the cases. Included in the furnishing is the hanging of the walls with a canvas suitable to the most notable of the pictures, some respectable Dutch ones, a Gainsborough and Hoppner portrait or two—a fine one of each, a good landscape by the common, local celebrity, Thomas Barker (of Bath) and a picture by each of the uncommon painters, Cornelius Johnson and Joshua Shaw, both unusually good examples of these painters' work. For the pictures Mr. Wallis has chosen, in the first gallery, a canvas of a light brown-paper shade very faintly streaked and in the top gallery, another canvas of a reddish colour which can only be rather vaguely described as a pale claret. Nothing could suit the rather miscellaneous collection of pictures better. Simply designed standing cases are arranged, isolated, down the centres of the large galleries and sloping box-cases for miniatures in a smaller room, with the plate, ceramics, bronzes and objets d'art arranged in sloping tiers within them on shelves and against backgrounds of various faintly tinted canvases, all chosen for neutrality rather than for contrast with the specimens. But a Chinese-Chippendale lacquer cabinet, a recent gift, is Mr. Wallis's masterpiece of furnishing. He has had it lined with orange linen for the display of yellowed ivory netsukis. Visitors who do not much appreciate those trivial and tiresomely numerous bibelots may learn to do so against the orange background invented for them by Mr. Wallis. It must not be supposed that even what could be seen of the Holburne collection in Charlotte Street was not worth a visit; it was well worth rummaging in. It always contained a very good and attractive display of various kinds of the later Oriental ceramics, of Italian, with some rare specimens of Caffagiolo and English ware; quite an important collection of English, Scotch and Irish domestic silver and of Sheffield plate, with some Dutch and German examples; Italian, French and a few antique bronzes; portrait miniatures, and one of the largest collections of

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the recently popularised plumbago drawings. These drawings are now put on exhibition for the first time. To these Mr. Wallis's influence has already added, and it is his taste in the presentment of all the objects which gives them their fullest value at first sight, and makes the Holburne Museum, as it now stands, a model of arrangement for all local museums and for many larger and more valuable collections. Having also the inestimable advantages of youth, Mr. Wallis has not been hindered by groundless fears that his reputation as a connoisseur might get damaged if he sought advice in describing the objects. He has consequently increased his reputation during the three and a half busy years of rearrangement, by observing and learning for himself, and not only by welcoming information from everywhere, but by divining which to accept and which to reject. The citizens of Bath and their trustees in particular are to be highly congratulated in having enjoyed Mr. Wallis's services just at the time when the display of their collection became possible. I cannot discover any expensive tastes in Mr. Wallis's furnishing, only good taste, and I hope that other provincial centres may follow the good example of Bath and add the powers of attraction to the supposed educational value of local museums. And what attracts visitors, also attracts donors, for nothing stimulates the generosity of donors more than to see that each of their possessions will be treated with particular attention and appreciative care by their future custodians. In fact, Captain F. H. Huth, long resident in Bath, and a trustee of the collection, has shown his appreciation of Mr. Wallis's arrangement by presenting more than a hundred desirable objects during the period of his curatorship.

M. A.

THE ART LOTTERY FOR THE BLIND.—The Chelsea Art Union and the proprietors of the Chenil Gallery, 183A King's Road, Chelsea, have hit on the attractive expedient of an Art Lottery, with the license of the Board of Trade, in aid of S. Dunstan's Hostel for the Blind, of which Sir Arthur Pearson is the devoted chairman and for which funds are greatly needed. The prizes are gifts, many of them presented by the artists and craftsmen who made them, and have been exhibited, as they were received, at the Great Bazaar in the Albert Hall, and later at the Chenil Gallery. Among the artists contributing their own work are Augustus John, John Lavery, Ambrose McEvoy, Glyn Philpot, A.R.A., William Orpen, A.R.A., James Pryde, Charles Ricketts, C. H. Shannon, A.R.A., Wilson Steer. This enterprise seems thoroughly to deserve support, and the Hon. Secretary will doubtless point out to inquirers the best way in which each can assist. Tickets cost 5s. each, and the drawing will take

place at S. Dunstan's Hostel, Regent's Park, on the 10th of July, at 4 p.m. Payments, gifts, and all other communications should be made to the Hon. Secretary, Mr. Kington Parkes, at the Chenil Gallery.

THE LATE MR. W. H. JAMES WEALE.—A lean, tall figure with wide yet stooping shoulders, clad in a grey coat of unfashionable cut, moving with shambling gait on out-turned feet; a full grey beard; and short-sighted eyes peering through spectacles from beneath the widest brim imaginable of a black felt hat—such is the picture of Mr. Weale in my recollection, the very type of the antiquary in the mind's eye. Such as he looked such he was, if by an antiquary we understand a man drawn by the attraction of the past, and an untiring investigator of its remains. Like every real character the real antiquary is born, not made. That Weale was one of these is clear enough. Before he was twenty he had laid the foundation for his studies of Belgian art and antiquities by assiduous travelling in Belgium. The passion for the past was on him and the field of his life's work was already marked out. The first-fruit of these pilgrimages—and he had now settled at Bruges—made its appearance a few years later in an archaeological guide-book to Belgium, Aix-la-Chapelle, and Cologne, surely the most laborious task a young man could undertake in a country whose towns and villages teemed with archaeological and artistic wealth. The task was characteristic of the man. Moreover, a notice in the preface shows that he intended the book only as the first of a series. His appetite for work was enormous, and no labour was too great to make sure of his facts.

It was in this spirit of conscientious and laborious activity that Weale devoted himself to his researches in the archives of the Flemish towns, and especially of Bruges, by which he was enabled to establish the history of Flemish painting on a firm foundation of documents. On this achievement his reputation mainly rests, and among its results none is more brilliant than his discovery of Gerard David, and the building up, by careful identification of individual works, of the life's production of a great painter. His preliminary notice of this artist appeared in 1863, and from that date onwards his contributions to the study of the early Flemish painters continued for fifty years. In Flemish art he found a spirit of seriousness answering his own, a spirit Italian paganism could never satisfy, and to it he remained true to the end of his life. His method of criticism was documentary rather than æsthetic, and he was handicapped by extreme short-sight. But this very defect assisted him in the investigation of minute details beyond the perception of average observers.

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As early as 1860 Weale was appointed one of the original *membres correspondants* (for West Flanders) of the *Commission royale d'Art et d'Archéologie*, and was enabled in this capacity to exercise his influence and knowledge on behalf of the historical monuments of Belgium. His principles of action in this direction are stated in a memoir on the restoration of ancient buildings, published in 1862. Nor was it only architectural treasures that he watched over. The story of a hundred fights—and it must be admitted he loved a fight and was a hard hitter—which he might have written in recording his efforts in defence of ancient works of art would have included the saving from "restoration" and irreparable injury of such priceless things as the Stavelot reliquary and the ivory diptych of Genoels-Elderen.

But important as his work on the Commission was, a closer tie of sympathy bound him to the *Gilde de S. Thomas et de S. Luc*, instituted "pour l'étude des Antiquités Chrétiennes et pour la propagation des vrais principes de l'Art Chrétien". Of this society he was one of the founders in 1863 and was forthwith elected Secretary. He was then only thirty-one, but was already recognised as one of the leading mediæval archæologists of Belgium. In this society the religious element which so obviously inspired Weale's life had full play. Here he was not only among fellow-students, but among those who shared his religious devotion. The series of Bulletins of the visits of the society to shrines of christian art, not only in Belgium, form a long record of its useful activity. His unflinching adherence to this body is touchingly witnessed by his appearance among his fellow-members, at the age of seventy, earnestly pleading with them to direct their annual excursion this time to England under his guidance.

In the year following the foundation of the Guild of S. Thomas and S. Luke, Weale organised the Mechlin Exhibition of Ecclesiastical Art, and not only wrote the catalogue, but slept on the premises in charge of the treasures committed to him. An important folio volume of able archæological descriptions of the chief exhibits, illustrated by excellent photographs, was the fruit of this exhibition, and it was characteristic of him that at a time when nothing was known of the subject he carefully took impressions of the Flemish plate-marks on the pieces exhibited, as material for study of the subject. His work in this direction was pursued later by procuring the making of electrotype copies of the copper plates recording the marks of the goldsmiths of Bruges and Ghent.

In the comprehensive sense in which the word used to be understood Weale was one of the last of the great antiquaries of the 19th century. In archæology, as in other studies, the accumulation of the material of knowledge has resulted in

limiting the possible field of enquiry for any individual. In Weale's earlier days it was still feasible for one man to range widely, especially when endowed with such powers of work as his. His manuscript collections of extracts from archives, largely acquired by the Belgian Government, his note-books and collections of rubbings and impressions in the Victoria and Albert Museum, added to his published work, deal with subjects so various as Flemish painting, the restoration of ancient buildings, monumental brasses, ecclesiastical goldsmiths' work, goldsmiths' marks, book-bindings, Flemish and Rhenish pottery, Flemish bells and bell-founders, and liturgical studies. In the last field his bibliography of printed missals remains an indispensable manual. In everything he touched he made real contributions to knowledge by virtue of his devotion to facts and his patient industry in gathering them. Nor did these subjects exhaust his energy but that he found time for several years to edit, wholly or in part, two valuable periodicals of art and archæology, "Le Beffroi" and "La Flandre."

At different times Weale was employed by the British Government. In 1872 he was engaged to classify and describe the objects of Netherlandish origin in the South Kensington Museum, and at a later date was again employed in visiting the curators of continental collections in view of the Exhibition of Music held in London, at the Inventions Exhibition of 1885. As the result of this his descriptive catalogue of the manuscripts and printed books exhibited appeared subsequently. Five years later a more permanent appointment was found for him in the keepership of the National Art Library at South Kensington. His tenure of the post was a stormy episode in his life. It is possible that those who recommended him for the position thought they were rewarding a lifetime of strenuous work with a well-earned opportunity for the quiet pursuit of his studies in conditions favourable to his advancing years. If so they did not know their man. No sooner was he appointed than he set himself with fiery energy to reform the institution committed to his charge. He set to work to provide a new catalogue drawn up on fresh rules and on a modern method, to re-model the arrangements of the reading-rooms, and to institute a system of class-catalogues, which would have given every worker in the field of art, practical, historical, or critical, a complete apparatus for pursuing his enquiries. But he had been reckoning without his host. The system he had initiated required a staff on a larger scale than he could command, and he had not gone far before he found himself in controversy with his administrative chiefs. Of that controversy and its conclusion in 1897 by Mr. Weale's retirement, still full of activity, under the age-limit rule no more need be said than that the result to the

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Museum was the loss of a great fund of knowledge, energy, and ability. The facts are on record in the evidence and reports of the Select Committee of the House of Commons appointed in 1897 to enquire into the administration of the Museums of the Science and Art Department.

It may be fully admitted that Mr. Weale was not well fitted for official life. He was skilled neither in the art of concealing his opinions nor in paying deference to official superiors with whom he disagreed. As a chief, unsparing towards himself he exacted industry from others. Towards honest endeavour he was helpful and encouraging, and very ready to accept an apology for error, but indolence joined with incapacity effectively roused him. His naturally irritable temper could indeed blaze into a furnace of just anger, as when an unwary vendor of obscene prints who had penetrated to his room was pursued by him, shouting with fury, through the reading-rooms. But the poor woman who brought him a Caxton, ignorant of its value, found in him a protector from the wolves of the world of books.

After his retirement from official life Weale resumed his work on the Flemish painters, and confirmed his title to rank as their leading historian. He now produced a volume on Memlinc, and, undaunted by the loss of a collection of notes left in a train, which by untold labour he had to replace, published his great work on the van Eycks. In this he summed up critically the whole of the literature on the founders of oil painting. A competent judge, writing of this book, described it as "one of the most authoritative and scholarly works that have been published in any language for many years." Detached notices of other painters continued to appear until 1912, when he was eighty years of age. Of these several were published in the pages of this Magazine, in which from the first he took an active interest, helping both by contribution and by advice as a member of the consultative committee. But failing eyesight—damaged in earlier life, as he confessed, by the strain of deciphering palimpsest manuscript—gradually compelled him to relax his industry, and of late years he had practically disappeared from view.

Almost an air of mystery hung about the able English antiquary who had lived so long in Belgium as to seem something of a stranger in his own country. When he appeared among an

archæological company there was a sort of movement of interest. He was credited with having had access to sources of knowledge unfamiliar to most English scholars. The publication by which he first became known, as one who has travelled with it can testify, was a valuable guide to the antiquities of Belgium. It has become by force of circumstances a still more important record of what mankind has lost at the hands of the devastators of Europe. A kinder fate would have spared its author the bitterness of living to be aware of the destruction of Louvain and the burning of its library, the ruin of Ypres, and how many more scenes of the savage obliteration of Belgium's art and history.

Any just appreciation of Weale's life must end on the note of work. It was a favourite saying of his that hard work never hurt anybody, and he has illustrated it by prolonging a life of strenuous activity far beyond the appointed span. *Laborare est orare*—I do not doubt that the motto was often in his mind as he toiled in the various workshops of antiquarian research. For my impression of Weale was that of a man whose life was governed by two devotions which merged in one, a passion for work and deep religious conviction. Of the last no more need be said than that it clearly influenced the direction of his studies. It is with his work that the world is concerned and by which the world will remember him. H. P. M.

THE LATE CAPTAIN GERARD CHOWNE.—We have to record with much regret the death from wounds of Captain Gerard Chowne at Salonika, who was an occasional contributor of this Magazine. He joined the army as a private at the beginning of the war, and later obtained a commission in an infantry regiment, going first to France and then to Salonika. As an artist he developed slowly; his fastidious taste prevented him making any kind of bid for popular favour. His natural love of flowers led him to use these as a means of expressing himself, and his flower pieces are among his best known works. A singular and unfinished example of his use of flowers in decoration remains in a cross stitch carpet which he designed and which has been carried to its present state with extraordinary skill. He was at the moment of leaving for the war engaged on certain decorations involving figures which had great beauty. He was educated at Harrow and the Slade school. H. T.

AUCTIONS

JUNE, JULY.

CHRISTIE, MANSON AND WOODS will sell on 4 June Japanese objets-d'art belonging to the late Mr. Theodore Seligman of New York, with another similar collection belonging to an un-

named owner.—The same firm will sell on 17 July and subsequent days the Hope Heirlooms now belonging to Lord Francis Pelham-Clinton-Hope. The catalogues are not yet ready, but the sale is a very important one, since, besides Old Masters,

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Family Portraits, Silver, Porcelain and other Ceramics, Antique Furniture and a Library, the Hope Heirlooms comprise all the Hope collection of Egyptian, Greek and Roman antiquities, and in particular the Hope *Athene* ascribed to Pheidias.

SOTHEBY, WILKINSON AND HODGE will open their new auction-rooms, 34-35, New Bond Street, on 2, 3 and 4 July, with the sale of Autograph Letters and Historical Documents belonging to the late Miss B. H. Hill, a descendant of Southey; to Dr. Alfred Washington Ewing, of the family of Washington, and to other owners. The same firm will sell on 5, 6, 9, 10 July, Drawings, Prints, Pictures and Armour from the collection of the Earl of Pembroke, at Wilton House, Salisbury. It is needless to emphasize the interest which attaches to the dispersal of one of the few remaining historical collections of prints and drawings in England. A considerable proportion of the Wilton House drawings has long been familiar to students and collectors, thanks to the admirable series of reproductions, with letterpress by the late Mr. Arthur Strong, published by Messrs. Colnaghi. We are reproducing two examples from this long and representative series of work, principally by Italian draughtsmen: one (Lot 358), a pen and ink outline drawing of a horse, with anatomical measurements, which is traditionally attributed to Andrea del Verrocchio, while Mr. Berenson

ascribes it to the school of Antonio Pollaiuolo; the other (Lot 324) a tinted drawing of the *Pietà* by Filippino Lippi, which—a fact not noticed by Mr. Strong—served as cartoon for the picture of the same subject by Filippino, in the collection of Mr. R. H. Benson. The collection of prints, less widely known, is also of very high quality. Two pictures of special interest, the *Judith*, ascribed to Mantegna, and Rembrandt's *Portrait of the Artist's Mother*, are also included in the sale. A recent discovery in the collection, a page of drawings by Dürer is illustrated on p. 233 and discussed by Mr. Campbell Dodgson.

GALERIE GEORGES PETIT, 8 rue de Sèze, Paris—Mm. René Lyon, Ch. Dubourg (Mm. J. Ferial, Mm. Paulme et Lasquin, experts) will sell 18, 19 June, 18th Century and other objets-d'art of all kinds, the stock of the late M. L. Levy, the Paris dealer.

HOTEL DROUOT (Salles 5, 6)—The same auctioneers, with the same experts, will sell on 25, 27 June the second half of the same property.

From the important sales at these three well-known auction-rooms during July, it is evident that here as in America the season is continuing very much later than usual. Christie's, the Georges Petit, and the Drouot sales cannot be more specifically noticed, as the catalogues are not yet printed.

PERIODICALS

SPANISH

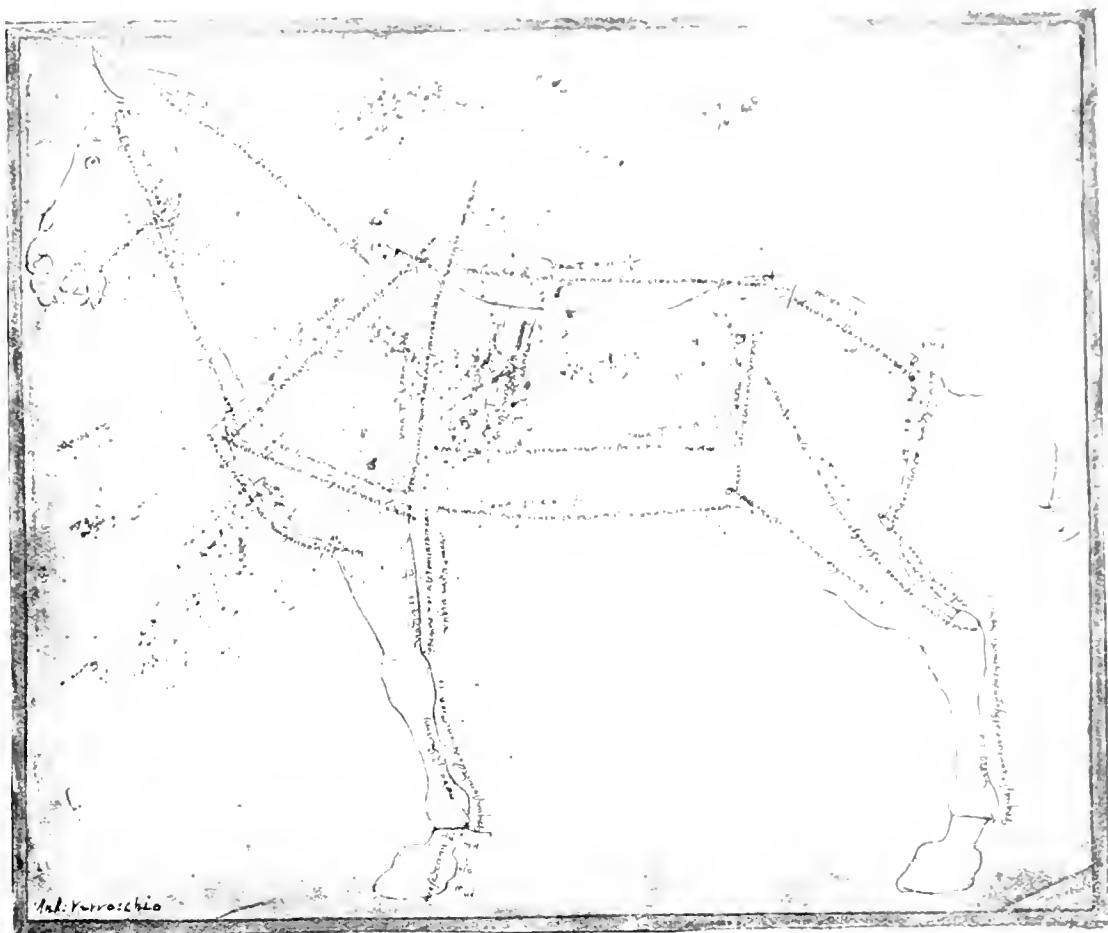
BOLETIN DE LA SOCIEDAD DE EXCURSIONES AÑO, XXIV. 1916.

Trim. II.—The most notable article in this number concerns the great retablo of the monastery of Quejana (Álava). The first part deals with the official inventory of national monuments and works of art in the province of Álava, an elaborate publication issued in 1915. The text was unfortunately entrusted to a writer wholly unfitted for the task; Dr. Tormo cites a few of the most glaring mistakes and omissions, taken at haphazard from the mass of errors, which prove that his adverse criticism is by no means too severe. Dr. Tormo reproduces the retablo which he characterises as of the greatest interest for the history of Spanish literature, art and culture, and most important also for the study of 14th-century iconography; the painter is unfortunately unknown. The royal decree ordering the registration, within twelve months, of all works of art in the province of Álava was of July 31, 1912, and in August, 1913, the retablo still hung in its place in the chapel, yet the writer of the text makes not the slightest allusion to it; a month later (Sept., 1913) this priceless work had vanished, having been clandestinely sold. Not long after it appeared in London in the possession of a dealer, and is now in America. The bishop of the diocese (Vitoria), who was censured for having countenanced the sale, expressed his great indignation and complete ignorance of the nefarious transaction, as did also the Duke of Alba, the legitimate descendant of the donor of the picture, the chancellor Don Pero López de Ayala, son of D. Fernán Pérez de Ayala (*d.* 1385), who founded the church and monastery of Quejana in 1374. The retablo and the frontal were dedicated in 1396 by Don Pero de Ayala, who, with his son Fernán, is represented on the extreme right of the retablo under the protection of S. Blaise; both father and son wear the Order of the Banda of Castile, the most famous of Spain's mediæval orders, instituted by Alfonso XI in 1330.¹ On the left kneel Doña

Leonora de Guzman wife of Pero and her daughter-in-law Doña María under the protection of S. Thomas Aquinas. The numerous inscriptions on the retablo are deciphered by Dr. Tormo,² who believes that Don Pero is represented a second time kneeling before the Crucified Saviour (central panel of the upper course) with his sister Doña María Ramírez. Don Manuel Beti, a great student of mediæval art, however makes the interesting suggestion (in the next No. of the "Boletín", Trim. III) that the two kneeling figures may be the grandchildren of the chancellor, son and daughter of Fernán Pérez de Ayala, which seems more probable from every point of view. Don Pedro López de Ayala was in his time one of the leading poets and historians of Spain, and enjoyed a European reputation; in this altar-piece he bequeathed his portrait to the monks of Quejana in perpetuity, and its removal from Spain has aroused widespread indignation. It is little short of a public scandal that the writer of the inventory does not appear to have even visited Quejana nor to have set foot in the chapel where one of the most distinguished writers of Spain lies buried; as to the retablo, he was evidently unaware of its existence. As a contrast to the ignorance of the modern official writer, Dr. Tormo publishes a chapter from a MS. written many years ago by the founder of the "Boletín", D. Ricardo Becerro de Bengoa, giving an accurate and lucid account of the chapel with the tombs of Ayala and his wife, the altar-piece, and other objects of interest preserved there.—D. FRANCISCO SÁNCHEZ CANTÓN continues his "Pintores de Cámara de los Reyes de España"; in this short chapter he deals with a few painters of secondary importance; Pablo Pernicharo (*d.* 1760); Juan Bautista de la Peña (*d.* 1773); José Martínez (*d.* 1785) painter his son Fernán was the standard bearer of the order. See "Some 15th century Spanish Carpets", by A. Van de Put, *Burlington Magazine*, Vol. XIX, p. 348).

² The reading, however, is not always quite accurate and Don Manuel Beti contributes a list of corrections in Trim. III of the "Boletín", p. 246.

¹ Pero de Ayala, the chronicler of Peter the Cruel, bore the royal banner of the Banda at the battle of Najera (1637), and



(A) PEN DRAWING WITH ANATOMICAL MEASUREMENTS, ASCRIBED TO VERROCHIO. (STRONG'S CATALOGUE, NO. 58)



(B) "PIETA", BY FILIPPINO LIPPI; PEN DRAWING TINTED WITH BROWN AND WHITE. 7 X 10 1/4 IN. (STRONG'S CATALOGUE, NO. 18)

del Rey in 1741, who lived principally at Zaragoza where his school was attended by Bayeu, Goya and Beratón; a family of painters and sculptors, González Velázquez by name, who were active between the 17th and 19th centuries; Lorenzo Tiepolo who, after his father's death, petitioned to be allowed to remain in the service of the King of Spain; and others.—D. JUAN DE CONTRERAS Y LÓPEZ DE AYALA continues his "Excursión por tierra de Segovia";—and D. FORTUNATO DE SELGAS concludes his exhaustive study of the basilica of S. Julián de los Prados, at Oviedo, which has come down to us in a remarkably good state of preservation; certain needful restorations were carried out under the direction of D. F. de Selgas between November, 1912, and May, 1915. A very complete set of illustrations accompany the article and give a good idea of the careful and intelligent work accomplished, consisting chiefly in the removal of later architectural additions and the restoration of the building, as far as possible, to its primitive condition.

Trim. III.—D. M. GÓMEZ-MORENO MARTINEZ writes on Velázquez's *Christ on the Cross*, painted for the Convent of San Plácido (now in the Prado), and assigns it to 1631 or 1632. He believes that Velázquez produced it under the influence, direct or indirect, of a picture of this subject by Pacheco (collection of D. Gómez-Moreno) signed with his monogram and dated 1614; the general aspect and tonality of both pictures, and especially the iconographical treatment, link both closely together. In the last two chapters of his "Arte de la Pintura," Pacheco discourses on the subject of the *Crucifixion* with the four nails, in contradistinction to the conception of renaissance artists who represented the crucified Saviour with the feet crossed and transfixed by a single nail. Characteristic in Pacheco's composition are, the pose of the head, the rigidity of the body, the position of the feet resting separately on the *suppedaneum* and each pierced by one nail, and the large trilingual superscription. This type had a determining influence on Spanish artists. Alonso Cano never made use of it in his sculptured crucifixes, adhering to them to the renaissance treatment; in his paintings on the contrary, as in his *Christ on the Cross* in the Archbishop's palace, Granada, and in his fine work in the Academia de San Fernando, he has directly followed Pacheco's composition, though omitting the trilingual superscription. Zurbarán, who was younger than Velázquez or Cano, adopted the same type, as may be seen in several of his paintings at Seville; and Valdés Leal, a generation later, followed similar lines in his *Calvary* of 1659-60. Examples might be multiplied, but two more typical cases are cited by Dr. Gómez-Moreno; at Gijón a large drawing of *Christ on the Cross* with the uncrossed feet and two nails, there ascribed, with little reason, to Vicente Carducho; and a work by the sculptor José Risueño (1665-1732) with the four nails and trilingual inscription, but the *suppedaneum* is omitted, which gives a look of instability to the figure, whereas the support to the feet in Pacheco's painting adds to it a dignity and decorum which is very impressive and explains the remarkable vogue of this composition for many generations.—D. JOSÉ MORENO-VILLA chronicles the discovery of two figures (part of a group) by the sculptor Pedro de Mena Medrano (1628-1688), *The Virgin and S. Anthony*; the latter probably held in his arms the *Infant Saviour* (now missing). The figures, discovered in the Hospital at Málaga, have been removed to the Museum and are here published for the first time; research has proved that they are indubitably by Mena, whose works are numerous in Málaga. Dr. Villa believes that in this group Mena was influenced by a composition of Alonso Cano's, a picture now in the Munich gallery. A drawing in the Prado (ascribed to Cano but probably of the 18th c.) of the same subject, similarly treated, is reproduced as a proof of the popularity of Cano's composition.—Dr. ELIAS TORMO in his interesting "Album de lo inédito" makes a most useful contribution to the history of Spanish art. He here reproduces and discusses six important works which fall into two groups; three are celebrated paintings which have not hitherto been reproduced, while the other three were until recently wholly unknown. To the first group belong: (1) the retablo of *Santa Ana* of 1503 formerly in the church of Sinobas, near Aranda de Duero, and now at Buenos Aires in the possession of D. Enriquez Rodríguez Larreta, formerly Argentine Minister plenipotentiary in Paris. The painter is unknown but appears to be a Castilian much influenced by Flemish art. Dr. Tormo adheres to the date usually deciphered, 1503, though he suggests that it might possibly be 1523. (2) The retablo of

the cathedral of Sigüenza (1525-26) by Juan Pereda, a painter till recently scarcely known, who was trained in the Umbrian school. Dr. Tormo draws attention to the recurrence in this picture of a figure directly copied from Raphael's *Spasimo di Sicilia*. Pereda must have lost no time in making a copy of this model for in the year that *Lo Spasimo* was produced, 1517, he was again in Spain and was working at Sigüenza; eight or nine years later he introduced this figure into his own picture in the cathedral for the altar of the chapel of Sa. Librada, the patron saint of Sigüenza. Dr. Tormo proves absolutely that this altar-piece is the one mentioned in a brief documentary note which gives the name of the author, the date of production, and the amount of payment received for it. (3) *The Baptism of Christ* in the baptistery of the cathedral at Valencia, with *The Four Fathers of the Church* and the kneeling figure of an ecclesiastical donor, who is identified as the Venerable Juan Bautista Agnesio, poet, humanist, and author of many devotional writings. The picture is usually ascribed to Juanes, but, as Dr. Tormo points out, is finer and stronger than anything ever produced by this painter alone, and these considerations incline him to think, with D. Sánchez y Sivera, that it may be the work of his father, Vicente Masip. The Italian influence noticeable in it was taken by Dr. August Mayer to be that of Sebastiano del Piombo. The date proposed for the picture, on the strength of a documentary note, is 1535.³ The remaining three works dealt with are: the fine early Ribera (c. 1616-1620) *Christ on the Cross* in the collegiate church of Osuna; a *S. Sebastian* of 1616, the masterpiece of Pedro Orrente in the cathedral at Valencia, and a *S. Jerome* in one of the sacristies of the cathedral at Seville, the only signed work of Ribera's imitator, Pablo Legotet who, though a native of Luxembourg, lived entirely in Spain and principally at Seville and Cádiz.—The long instalment of "Pintores de Cámara" includes the names of Bayeu; of Maella, who in his day was more highly esteemed than Goya; and of Goya himself who in 1774 petitioned to be taken into the service of the King. In 1779 he applied for the post of Pintor de Cámara vacant by the death of Mengs, but the successful candidate was Maella, and Goya only attained the coveted post in 1799, when both he and Maella were respectively given the title of "primer Pintor de Cámara" with a competent salary, "in recognition of the great merits" of both these artists. Among other painters enumerated are the Aragonese D. José Beratón, D. Cosme Acuña y Troncoso, Agustín Esteve, and a female painter D.^a Francisca Meléndez, the niece and granddaughter of artists, who was appointed "Retratista y Pintora de Cámara" in 1794 at a salary of 6,000 reales, which was raised to 15,000 in the following year.—Under fragmentary notices at the end of this number are notes on an *Immaculate Conception* by Francisco Ricci in the museum at Cádiz, and on the painter Baltasar de Echave in Mexico, who is said to have been initiated into his art by his wife, called "la Zumaya", a statement which has been doubted. The writer of the note proves that she was the painter's first wife, Isabel de Ibia (m. 1582) who probably came from the Guipuzcoan town of Zumaya. As all Baltasar's paintings are considerably later in date than the year of his marriage, it may very well be that he derived instruction from his wife; a list of his paintings from 1601 onwards is appended.—Under "Visitando nuestros Colecciones", the museum of Castellón de la Plana is dealt with. It appears to contain many notable objects, especially pictures and two 14th-century shields of quite exceptional interest; neither the Armoury at Madrid nor any other museum possesses specimens such as these, the original owners of which can be identified and the date proved with absolute certainty.

Trim. IV.—D. F. SÁNCHEZ CANTÓN concludes his long series of articles on the "Pintores de Cámara", the last of whom, D. Federico Madrazo, died in 1894, though, as Dr. Cantón ironically observes in a foot-note, at the Court of D. Jaime de Borbón the office is still kept up in the person of a painter D.

³ Dr. Tormo, usually so accurate and scholarly, seems to me to have stretched several points in order to fit this very interesting picture into the life-work of not of Juanes then of his father Vicente, and to tie it down to the year 1535 on account of the brief note in the "Libre de obras," of that year. I have a strong impression however that this panel, which is far superior to anything ever produced by either of these painters, is wholly Italian in composition if not in execution, and I hope to return to the subject on a future occasion.

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Carlos Vázquez. An appendix contains numerous additions and rectifications to these articles which have been in progress since 1914, and a paper by Dr. Tormo, treating of certain 19th-century artists represented in an exhibition held at Madrid in May and June, 1913, by the Sociedad de Amigos del Arte [Vide *Burlington Magazine*, vol. XXIII, p. 308], touches again upon some painters already dealt with by D. S. Cantón, and fittingly closes this useful contribution. Among those mentioned are members of the González Velázquez family, painters, architects and sculptors; Agustín Esteve, two of whose portraits are reproduced and who is interesting because he is undoubtedly the author of numbers of so-called Goyas scattered throughout the world; two of his brothers attained considerable fame, viz., José Esteve y Bonet, who was one of the best sculptors of Valencia in the 18th century, and Rafael Esteve, who was a well-known engraver. Another of Goya's imitators was Ascensio Juliá, the dates of whose birth and death are unknown; at Madrid he was called Pescadoret, a travesty of the Valencian peixadoret. The two works by him in the exhibition were more reminiscent of the Genoese Lissandrino than of Goya. Another painter hardly known, Antonio Mercar, was the author of some excellent portraits in the exhibition, and the work of Vicente López was so admirable that Dr. Tormo proposes to deal with him in a separate article. At the end of his paper Dr. Tormo briefly touches upon some of the followers of David in Spain.—Under "Visitando nuestras Colecciones" the same writer treats of the new museum at Tarragona which contains many extremely interesting 15th century paintings, notably one of the school of Aragon (1420-40), as well as others of the 14th and 16th centuries, mediæval sculpture, tapestries and other objects.—Note also a long article on the monastery of La Visitación at Madrid (Salesas Reales) by the CONDE DE POLENTINOS.

[We take this opportunity of noticing the following pamphlet.]

EL PINTOR JERÓNIMO JACINTO DE ESPINOSA, en el Museo de Valencia, por LUIS TRAMOYERES BLASCO, Director del Museo Provincial de Bellas Artes, Valencia, 1916.—This painter, who is little known out of Spain, and concerning whom

Dr. Tramoynes Blasco has brought together much new and useful information in this excellent pamphlet, was, with his father Jerónimo Rodríguez de Espinosa, the principal exponent in the School of Valencia of the teaching of Riballa. The new naturalistic tendencies first introduced at Valencia by this master were developed and perfected by the Espinosa. Jerónimo Rodríguez came apparently from Valladolid, but before 1596 he was already painting at Cocentaina in the province of Valencia, where he married, and where his son was born in 1600. Jerónimo Jacinto was a far more gifted and brilliant painter than his father, and in some of his best works may be ranked as a really great artist, for instance, in his splendid portrait of the Dominican Fray Jerónimo Mos painted in 1625, and in his masterpiece, which is also his latest known work, *The Last Communion of the Magdalen*, dated 1665. His activity was extraordinary, and after the death of Riballa he became the favourite painter not only of the religious orders but of all classes of society. The museum of Valencia alone contains twenty-five of his canvases. His earliest dated work, *Christo del Rescate*, is of 1623, and Dr. Blasco believes that he can identify in it the portraits of the painter himself and of his father and brother. As a result of his exhaustive study of a large number of paintings of Espinosan style, Dr. Tramoynes Blasco is able to class them critically, and to distinguish between the work of the elder painter, that produced by the father and son in collaboration, and that of the son alone. Jerónimo Jacinto in later life was so overwhelmed with commissions that he was obliged to employ a very large number of assistants, many anonymous or little known in the present day, though one, Juan de Dó, who afterwards went to Naples, is known to have been frequently confused there with Ribera. Many corrections and additions are made by the writer of the pamphlet to the biography of Jerónimo Jacinto. The date of his death, hitherto believed to have been 1680, is proved to have been 1667. This excludes the possibility of his having been the author, as some assert, of a *Nativity* painted in 1674 and other works of later date. These may be the works of his son Espinosa de Castro. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

THE AUTHOR.

GALLATIN (A. E.). The Portraits of Albert Gallatin; 28 pp., 3 illust.

CHAPMAN AND HALL, LTD., 11 Henrietta St., W.

WARD (James). History and Methods of ancient and modern Painting; vol. ii, Italian Painting from the Beginning of the Renaissance Period, including works of the principal artists from Cimabue to the Pollaiuoli; x + 306 pp., 24 illust.; 9s.

"COUNTRY LIFE", by authority of the War Office.

The Western Front; drawings by Muirhead Bone; ordinary edition, Pt. 5; 2s.

"THE FINE ART TRADE JOURNAL," 13 Buckingham St., S.W.

Art Prices current, 1914-1915; ed. G. Ingram Smith. Vol. viii; xv + 310 pp.; £1 11s. 6d.

HOEPLI, Milan.

VALERI (Franc. Malaguzzi). La Corte di Lodovico il Moro (gli Artisti lombardi); tom. III, xl + 368 pp., 459 illust., 16 tav., L. 28.

The last volume. For vols. i and ii see "B.M.", xvi, p. 338; xvii, p. 86.

JOHN LANE CO., New York.

GALLATIN (A. E.). Paulanship, a critical essay on his sculpture and an iconography; 15 pp., 8 illust.; \$5.00.

Pictures of ruined Belgium, 72 Pen and Ink Sketches by Louis Berden, text by Georges Verdavaine, founded on official Reports; in French and English; xxiv + 245 pp.; 7s. 6d.

JOHN MURRAY, Albemarle St., W.

HOWARTH, K.C.I.F., etc. (Sir Henry II.). The Golden Age of the early English Church, from the arrival of Theodore to the death of Bede; 3 vol., xciv + 384, vi + 517, viii + 413 pp., illustrations, maps, tables and appendices; 12s. each vol.

MACMILLAN AND CO., New York.

CARR (J. Comyns). The Ideals of Painting; 456 pp., 124 illust.; 7s. 6d.

PAUL OLLENDORF, 50, Chaussée d'Antin, Paris.

SEGARD (Achille). Les Décorateurs: Henri Martin—Aman-Jean—Maurice Denis—Edouard Vuillard ("Peintres d'aujourd'hui"); 326 pp., 24 illust.; 5 fr.

ROYAL ACADEMY.

The Royal Academy, illustrated, 1917; 144 illust.; 2s.

PERIODICALS.—American Art News (weekly)—Architect (weekly)

—Art in America (bi-monthly)—Bianco e Nero (Milan) (fortnightly)—Boletín de la Sociedad Española de Excursiones (quarterly)—Bulletin of the Alliance Française (fortnightly)

—Carnet des Artistes (fortnightly)—Church Quarterly Review (quarterly)—Cleveland, Museum of Art (Ohio), IV, 3—Connoisseur (monthly)—Country Life (weekly)—Felix Ravenna

Suppl. II, fasc. 2—Fine Art Trade Journal (monthly)—Gazette des Beaux Arts (quarterly)—Illustrated London News (weekly)

Imperial Arts League Journal, 28—John Rylands Library, Manchester, Bulletin (quarterly)—Kokka, 322—L'Art (bi-monthly)—Les Arts, 158—Minneapolis, Institute of Arts,

Bulletin, vi, 4—New York, Metropolitan Museum of Art (monthly)—Oud-Holland (quarterly)—Onze Kunst (monthly)

Print Collectors' Quarterly (quarterly)—Quarterly Review (quarterly)—Quarterly Notebook (Kansas City) (quarterly)—

Revista Nova (Barcelona) (fortnightly).

REPRODUCTIONS.—Medici Society, 7 Grafton St., W., Colour-

plates; "Out of the Shadow of Death"; "The Piper of Dreams"; "The Blue Badge of Courage"; all after Estella Canziani; 6s. each; "S. Gudule"; after A. Macallan Swan;

10s. 6d.

BOOKSELLERS' CATALOGUES.—George Allen and Unwin, Ltd.,

40 Museum St., W.C.; Announcements 1917 and Notes on New Books—Maggs Bros., 109, Strand, W.C.; Rare Books

and MSS., No. 356; illust.

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THE EAST OF ENGLAND. OIL PAINTING, 1855, BY FORD MADOX BROWN (CORPORATION ART GALLERY, BIRMINGHAM)

ENGLISH 19TH CENTURY ART AT THE NATIONAL GALLERY

BY CHARLES AITKEN.

THE temporary exhibition at the National Gallery of choice British paintings of the mid 19th century transferred for the present from the Tate Gallery is valuable both for the general view it provides, side by side with the earlier English paintings, and also for comparison with the French pictures of Sir Hugh Lane's collection. It further gives a foretaste of a completer representation of our national art at Trafalgar Square, when once the many modern gaps are made good and there are enough pictures for both galleries. The incompleteness of the collections is due to various causes. Until 1897, when Sir Henry Tate made his generous gift, there was no gallery for modern British art, and until the present time there has been no separate Board able to devote all its attention to acquiring modern British pictures. Moreover, even now, there are no funds at the disposal of the Board for the acquisition of modern pictures. The Chantrey Fund, which became available only in 1877, is administered by an outside body, the Council of the Royal Academy. Its purchases, whatever view may be taken of their quality individually, have not tended to completeness of representation; a large number of our foremost painters not being included at all, though several minor artists are doubly represented. Much leeway has, therefore, to be made good, and it will probably require twenty years of strenuous effort by the new Board and the expenditure of considerable funds before the collection is sufficiently ample for the needs of both galleries. The present exhibition strikes the eye favourably. The gallery selected for it is one of the pleasantest, architecturally, at Trafalgar Square. The doors are well placed in the centre of the walls, and the lofty Burne-Jones with its ornate frame is hung on the fourth wall so as to balance the three doors. The scale of the pictures, too, happens to fit the size of the gallery—no small factor in agreeable hanging. The National Gallery and the Tate are both sadly lacking in small rooms of moderate height, the small rooms at the National Gallery being too well-like. In consequence, small pictures rarely look their best at either gallery. The dark silver walls, though actually of patterned leather paper and a little too dark in tone, except perhaps for black-framed Dutch pictures, are an approximation towards that inconspicuous neutral background which best suits pre-Renaissance, tempera or fresco paintings, and also modern paintings, particularly brilliant Impressionist works.

Almost all the pictures shown are high in aim and accomplishment, and for this reason are useful for comparison with Sir Hugh Lane's French Pictures. It is well to say so much, since a critic inevitably dwells upon defects as well as excellences, com-

paring the faulty human achievement with "the type laid up in heaven."

In neither group, it must be admitted, is the representation complete or entirely satisfactory. Sir Hugh Lane's collection was quickly formed with limited funds, and though it was a great feat to do so much, it cannot be maintained that the artists included are always represented at their best or that all the great painters of the period are included. The English group is equally incomplete with less excuse on the ground of time and funds. There is no Holman Hunt. Seventy years have gone by, and more than £90,000 has been expended by the Chantrey Trustees, but the nation is without a first-rate example of a very sincere, accomplished and individual painter, particularly national in his characteristics. *The Ship*, the only picture belonging to the nation and given by subscribers, would not represent him adequately here.

Madox Brown, on the other hand, is fairly represented by three pictures, his early Maclise-like *Lear and Cordelia*, with its later Pre-Raphaelite landscape, painted from Shorn Ridgeway; his somewhat crowded *Chaucer* and his *Christ Washing Peter's Feet*, but no one of these quite represents, at his individual best, the painter of *Work*, *The Last of England*, *Stages of Cruelty*, or the unfinished *Take your Son, Sir*. In those pictures, with their uncouth sincerity, we get the essential Madox Brown and a vision of our race. *The Last of England*, with the sullen man and the sweet but rather mindless woman (thoroughly in accordance with the ideals of the fifties), is true to the national type under the strain of emotion. The imperturbable, cheery, if at times grotesque, hard-workingness of our kind is revealed in *Work*, and with it that small but always co-existent percentage of cranky scholars and men of learning, swells and irrepressible ne'er-do-weels. In the *Stages of Cruelty* and *Take your Son, Sir*, the cruelties of courtship and the tragedy of bourgeois domestic married life are noted with a savage determination to set things down as they are, whatever they are, and there is clearsighted honesty, if no higher inspiration. In the *Chaucer* Brown was obsessed by the historical composition and the trailing influence of German Pre-Raphaelites; his grim humour was obstructed. In the *Peter* even, with its real humanity, there are traces of the grandiose and the imitative.

Rossetti is at his best. In the *Passover* and the *Annunciation* we have his finest paintings of that early "domestic-religious" phase, and, in the *Tune of Seven Towers*, the finest of his mediæval imaginations. These were the pictures that enthralled Ruskin and Morris and turned Burne-Jones from the Church into painting. *Beata Beatrix* is a triumph of lyric mood, but already touched by the sensuous morbidity of his decay. Always a

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literary painter, and at his best in simple two-dimensional drawing, never a very interesting or accomplished manipulator of oil paint (such opulent effects as he could achieve in oils are well represented in *The Beloved* and *Moussa Vanna* of the next gallery), Rossetti betrayed his weaknesses when the imagination of youth had burned out, but at his best he achieved a perfect expression of human love with its absolute fusion of spirit and flesh, and incarnated, in a series of water-colours, the heroes and heroines of high romance, *Paolo and Francesca*, *Hamlet and Ophelia*, *Dante and Beatrice*, *Arthur and Guinevere*, so that even our critical generation must think of them as his.

Millais is seen well in the *Ophelia*, *The Order of Release* and *The Vale of Rest*. The *Ophelia*, which is, taking it all round, his masterpiece, seems to express in paint the very spirit of Shakespeare's rustic comedies, for it scarcely has the tragic extravagance of the *Ophelia* of Hamlet. She is just an English gentlewoman to whom fate, hitherto friendly, has suddenly been capricious and unkind. She has laid herself down to die within the flowery bounds of her own demesne, and with that proud, instinctive English inexpressiveness, as to which one cannot say whether it is more due to want of imagination or to fineness of discipline, she makes no unseemly lament.

The young Millais must always be a problem. Like a child with wide-open, pellucid eyes, he saw much that he did not really grasp, or his later works would have been impossible. Seldom was there such a miracle of receptivity, such seeming perception, such delicate and expressive rendering of types and gestures as Millais displayed up to 1855, while Ruskin and Rossetti held up their wondrous imaginings before his blankly reflective gaze. Many men go to the bad, but the change from *Ophelia* and *The Carpenter's Shop* to *Speak! Speak!*, *The Disciple* and *The Knight Errant* is not a mere fall: it is a lesion. *The Vale of Rest* is certainly a sort of connecting link. The properties of the earlier pictures, such as the autumn twilight of *Autumn Leaves*, are still there, but the spirit has lapsed. The women, one repainted later than the date of the picture, are without delicacy of perception, and the sentiment has thickened. *The Order of Release* is perhaps the independent Millais, neither hypnotized by fine imagination nor degraded by base. The picture is harsh and uninspired, but sound and strongly felt. In this picture and the portraits of *Mrs. Heugh*, *Mrs. Bischoffsheim* and *The Beekeeper* we have the separated-out Millais, excellent craftsman and masterly observer.

A minor pre-Raphaelite, Arthur Hughes, is seen in his masterpiece, *April Love*, a picture strong and skilful as anything by Millais, while even more delicate in its emotion. Unfortunately Hughes did not maintain this high level, though several of his early pictures, *S. Agnes's Eve*, *Fair*

Rosamund, *The Annunciation*, and *The Nativity* fall only slightly below *April Love* [see *Burlington Magazine*, Vol. XXVIII, p. 170 (February, 1916)].

Burne-Jones, one of our great designers, though too often finical as a draughtsman and fatigued as a painter in oil, is not represented at his best in the version of *King Cophetua*. The picture shows a tired technique. It is said that assistants did much of the detail, and certainly Mr. R. H. Benson's full size sketch strikes one as fresher. The exhibition shows the need for representing Burne-Jones by one or two of his finest designs, above all by the *Merciful Knight* (his masterpiece), *Merlin and Nimue* or the *Perseus* series.

Alfred Stevens and Watts are here in admirable portraits—*Mrs. Collmann* by the former maintaining her right to be reckoned a Mid-Victorian *Moussa Lisa*—while Watts is seen at his best in the undidactic *Psyche*, though one would like to have seen also one of his charming fancies like the *Infancy of Jupiter*, and a landscape. Beside the *Psyche* Leighton's nude has the mildly pornographic quality of all late "classical" art. Legros's *Repas des Pauvres* is worthy French painting with the best traditions behind it. Here it appears just a little dreary and "poor white" beside the fresh boldness of the Pre-Raphaelites. But Legros' great services at the Slade school in rescuing our younger British painters from insularity and bringing them into touch again with the great schools of European painting deserve recognition in any survey of 19th century British art. Of Whistler I do not propose to speak, as he is more French and American than British, but his *Nocturne* looks extraordinarily lovely and makes one regret that, so far, this is the only Whistler the nation actually possesses, though the late Mr. Alexander's generous bequest will do something to fill this particular lack.

Cecil Lawson's *August Moon* shows up surprisingly well without its glass. This able painter, who died so young, at the age of 31, having begun by imitating William Hunt and producing original topographical charts like the *Hop Gardens of England*, was developing a broader, more romantic method before his untimely death. One suspects the French influence of Rousseau, though Lawson had time for only a few weeks abroad during his short life. He owed something, perhaps, to personal relations with Whistler, next to whose *Battersea Bridge* his picture hangs very happily.

Orchardson cannot at present be represented at his very best. First Dublin and then Edinburgh was allowed to secure his greatest work, *Master Baby*, undisturbed by any effort on the part of London; and Sir Walter Gilbey's fine portrait did not come to the nation, as there was ground for hoping it would; but it is rumoured that Lady Orchardson, whose recent death is so much lamented, has done her best to fill the gap she



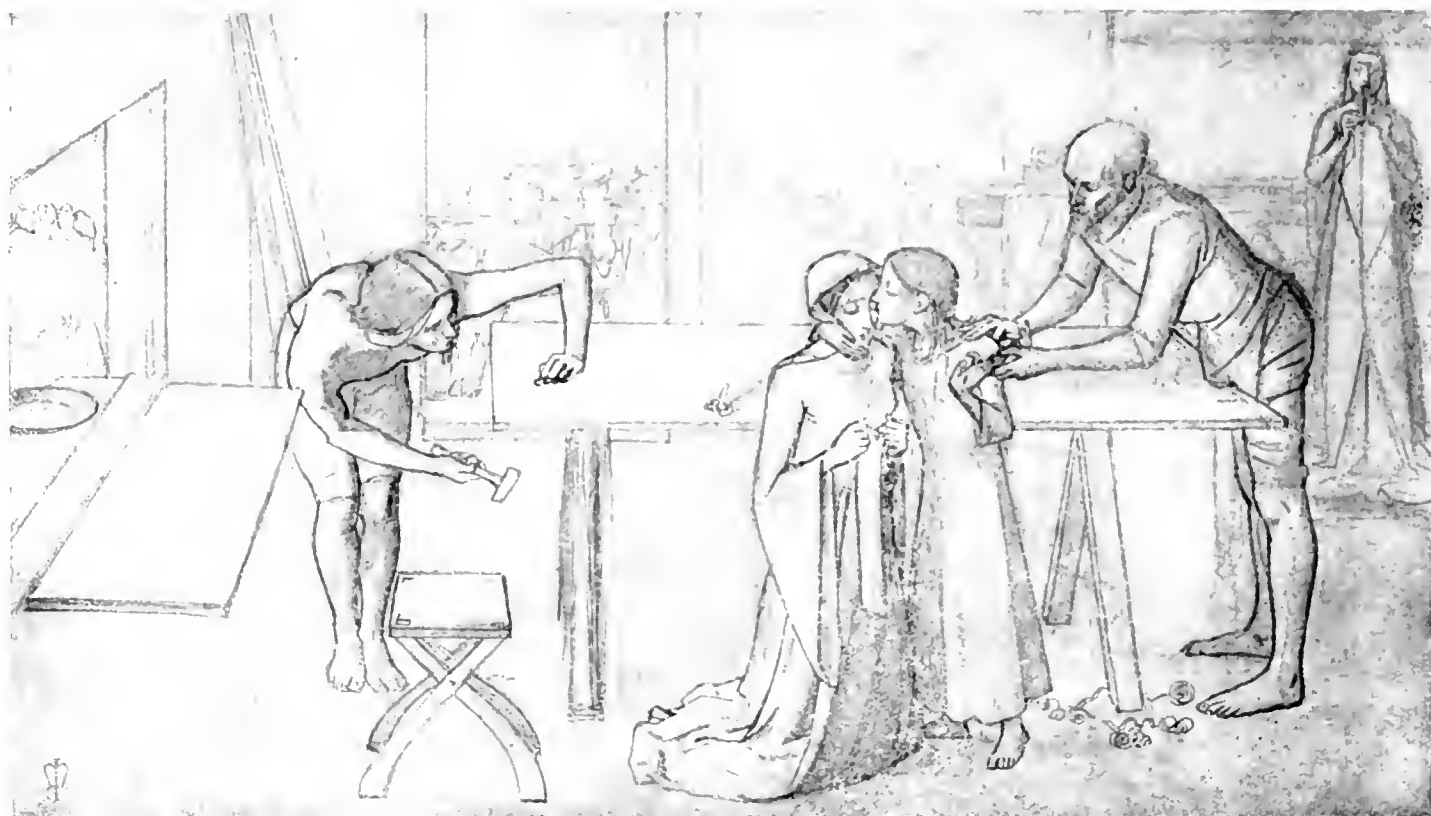
PENCIL DRAWING FOR "OPHELIA" (CORPORATION ART GALLERY, BIRMINGHAM)



PEN AND INK DRAWING FOR "AFTER-BLOSSOMS" (MR. D. S. MACCOLL)



PEN DRAWING BY DANIEL GABRIEL ROSETT FOR FOUNDATION OF ST. LAURENCE GALLERY, LIVERPOOL



PENCIL DRAWING ENFORCED WITH INK FOR "THE CARPENTER'S SHOP" BY JOHN EVERETT MILLAIS, THE WILLIAM MUSEUM, CAMBRIDGE

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recognised by leaving two fine family portraits. The costume pieces at the Tate Gallery, in spite of their skill, are not of this order, but the *Napoleon on the Bellerophon* deserves inclusion, and might with advantage be substituted for *The Return from the Ride* by Furse, which should really hang with the works of artists of his own generation, such as Sargent and Steer.

Fred Walker, with his pathetic attempt to recreate the prettiness of a rural England that never existed, by means of very hot red Tudor brick, plenty of white May blossom (which he really loved and felt, v. *The First Swallow*), and a supply of what Ruskin called "galvanized Elgin" figures, holds his much over-estimated own better than one would have expected with *The Harbour of Refuge*. His was one more unsuccessful effort on the part of the average cricketing Philistine Englishman to storm the citadel of art by means of pipes, Bohemian ways and Clive Newcomism.

The Buxton Knight is an exceptionally successful example of the school of landscape to which James Charles, and Thomas Collier in water-colour, belonged. Simple, sincere men with a passion for painting and nature and without any of the pose of Walker, they went out into the country and painted what they saw, slicing off nature by the yard. Their pictures are weak in design and selection, but they rendered exquisite aspects of nature with truth and skill. They take a modest place in the succession to the Norwich School and Constable.

With Dyce we come across a very able eclectic, who did some charming portraits of children in the Rembrandt manner, sincere religious paintings and mural decorations, like quite good Italian work, and this curious *Pegwell Bay*, with its daguerreotype vision and its "end of all things" feeling of a chilly day at a deserted seaside resort, on some such economic holiday as "Mark Rutherford" at times allowed himself and his family with such depressing and disastrous results. The *Death of Chatterton* by Henry Wallis, who died only six months ago, is a very ably wrought-out painting in the earlier Millais vein, but it lacks the touch of genius that inspired Arthur Hughes in *April Love*. It has an additional interest in showing the youthful George Meredith who was model for the Chatterton.

Frith's *Derby Day* has become a national institution like plum-pudding, and both are equally good in their jumbled way and we are equally fond of both, though they violate every principle of restrained taste. Starting with sound material, Frith and the cook proceed on similar lines. They add constituents, all good in themselves, endlessly, believing firmly that sound work and generous arithmetic will produce a satisfactory result, and we cannot say they are not justified. There is little complexity in Frith, but we would

not be without him. The stock characters of Trollope, Dickens and Thackeray, and also, alas! even of some of Meredith's novels, such as "Rhoda Fleming" and Mrs. Mount of "Richard Feverel", are all there in paint before our eyes, lolling in barouche-landaus on Epsom Downs.

The psychology of all this Mid-Victorian crowd is delightfully simple:

"When they were good they were very, very good.
And when they were bad they were horrid"

and we are never left in doubt as to which were which. But in Frith's painting there is such evidence of a lively vision and so many plums of cleverly painted *genre* that one forgets theories in a frank pleased curiosity, and his justly popular picture may well serve as a touchstone upon which to examine both the French painters in the next room and the pre-Raphaelites. It is certainly of interest to see it beside the pre-Raphaelites. Both, in technique, grew up under the influence of the high finish of Maclise and Leslie. Frith continued the tradition with increased vivacity of paint. The pre-Raphaelites infused creative imagination into this literal technique which with them became almost a symbol of their intense probity, and they thus evolved a new phase of art. But a falsely realistic imitation is the obvious aim of most Mid-Victorian painting, both pre-pre-Raphaelite and pre-Raphaelite. These painters, to satisfy their materialistic patrons, if not themselves—which one fears was only too likely—made no attempt to render the real though evanescent appearances of objects seen as they are in the constantly changing flux of shifting misty lights. They stolidly set out to capture and pin down what they and their patrons after many microscopic examinations knew to be the appearance of the object as seen in one of those condensing mirrors popular at the moment. But the sudden blue flame of a kingfisher darting across the dim green shade of a stream, the primrose shimmer of a butterfly fluttering over a flowery bank, are not the same as stuffed and cured specimens of kingfishers and butterflies in a museum case; and French painters grasped this truth, as we may see by comparing Manet's *Concert in the Tuileries* with Frith's *Derby Day*, both paintings of somewhat similar crowd subjects.

Frith's picture has great technical skill up to a certain point. He was a born painter, and in certain parts, such as the figure of the little girl collecting pence, gets effects higher and beyond those ordinarily aimed at in "imitative painting," but unfortunately like the majority of Englishmen he was thoroughly uneducated. He had no inborn tradition of taste, and had had no respect for fine tradition knocked into him. He thought to get his crowd effect by adding isolated figures, but he left out the atmospheric nexus between them, and consequently there is no impression of a mass of

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people, only one of countless units. In his distance he merely made his figures smaller and greyer, and an unpleasant cold photograph-like colour is the result. Turn to the Manet and we really get a sensation of a mass of crowded humanity fused into a new entity by a mastery of lighting, out of which start fascinating details and colours, vivid enough to be intriguing, yet sufficiently elusive not to destroy the "crowd" emotion. The distance is real distance, with its constituent figures mere masses of tone and colour, not, as with Frith, the foreground seen through the wrong end of a mist-dimmed telescope.

The accident is fortunate that has set this English collection in the next gallery to Sir Hugh Lane's French paintings of much the same period, for the close juxtaposition enables us to gauge more readily the contrast between the art of the two nations. The latest 19th century English painters, such as Clausen, Conder, Furse, Steer and Sickert were much indebted to France, partly through the influence of Legros at the Slade School, partly owing to Whistler, and partly through actual study in Paris; but up to 1870 Mid-Victorian English painting was strangely insular, and we find the national characteristics dominating it in all their fresh unc cosmopolitanized vigour. Holman Hunt and Madox Brown in their tough cross-grainedness are like native-grown planks of elm and oak. Beside them the French painters seem men of the great world, continuing and extending the main European lines.

No broad contrast of the art of different nations is exact in regard to all the painters of each nation, and in this comparison of French and English characteristics it must be understood that Millet, who is not represented in Sir Hugh Lane's collection, is not included, and Puvis de Chavannes, another foremost French painter of the period, had wider and different aims from the Impressionist school to which most of his contemporaries in France belonged. There are, however, very strongly marked differences between the majority of the French painters of the period, who were principally preoccupied with the new effort to render their impressions of the momentary, external aspect of things and persons, and careless of the psychological intricacies of individual character, and the pre-Raphaelites in their early and essentially pre-Raphaelite works.

For the pre-Raphaelites the individual soul as shown in expression and gesture was the essential thing, and they made no attempt at first to grapple with the problems of realistic lighting. They were content to adopt the falsely imitative painting in vogue in England at the time, but gave it by their intense veracity a certain moral significance. Later on Madox Brown and even Holman Hunt

made experiments in rendering real effects of hot sunlight out of doors, and Millais proceeded to more Impressionist renderings of coloured textures in such paintings as his portrait of Mrs. Bischoffsheim. Their French contemporaries scorned the illustration of literary story so dear to the Pre-Raphaelites and used the human face and figure as a sort of lay figure, merely as one property or symbol amongst the many offered by nature. Degas's *Dancers* and Renoir's *Ouvrières* are not so much portraits of individual women as generalized types. Daumier and Forain carried out the French theory most logically and in their paintings individual human tragedies tend to become sinister shadow figures such as terrify a child.

Manet admitted more sensuous dispositions of flat colour and pattern, and no painter in either gallery evokes such sheer joy of the eye at the capture and setting down in paint of exquisite transient effects, but an Englishman instinctively feels that this is not all that art could give, and to him this French art gives an impression of being "all dressed up and nowhere to go".

The Italian critic Croce has defined art as "an inspiration set in a representation". These French painters give us almost perfect representation as far as representation alone can go; but perfect art implies inspiration, and even representation cannot be complete without it, as the representation is conditioned by the inspiration for which it is a setting, and the two must inevitably act and react upon each other. Beyond a general sense of *joie de vivre* Impressionism has little inspiration. An Englishman looks in vain for the subtle imagination of Rossetti or even for the caustic decent humanities of Madox Brown in Renoir's exquisite flesh painting and Manet's pattern, and he feels that in spite of much uncouth insularity his fellow-countrymen are in earnest about what is the most important thing of all. They probe into the human soul with sincere and personal insight, and they do manage to express new revelations—somehow.

After all we are human beings, and the human mind is our only register for art, so that to exclude the individual human soul and its emotions from the purview of art would seem to be an unwisely self-denying ordinance. Thus the Englishman turns from the skill, logic and sincerity of the French painters, hoping to find the one thing lacking amongst his own painters, and sometimes he is rewarded; though as a rule, we readily admit, he loses most of what the French painters so delightfully offer him.

The illustrations to this note, illustrations taken from drawings for pictures not contained in the collection, as these are so well known to everyone, sufficiently prove the fresh personal insight of the pre-Raphaelites into human character and drama.

A SIXTEENTH CENTURY INLAID BOX



Top of Box



Back of Box



End and front of box showing modern fittings

The property of Mr. G. F. Duffell, Wallis

A 16TH CENTURY INLAID BOX BY H. CLIFFORD-SMITH

THE decoration of woodwork by means of inlay or intarsia was common in Italy from the 14th century, but it does not seem to have been used elsewhere during the Middle Ages. The process made its first appearance in this country towards the middle of the 16th century, and developed in the time of Queen Elizabeth together with the taste for garments and hangings ornamented with small coloured designs. The ordinary method employed for inlaid work throughout the Elizabethan and Jacobean periods consisted in sinking forms in the wood according to a prearranged design and then filling the hollows with pieces of different coloured woods. Sometimes the alternative practice was adopted of laying on the surface to be decorated slices of wood shaped with a saw, which were marked round and cells cut out of the solid wood to receive them. The woods used for inlaying were generally holly or bog oak, and occasionally certain coloured or stained woods. Various articles of furniture—bedsteads, chairs, cupboards, chests, boxes, as well as the panels of overmantels, were decorated in this manner; but the inlay, unlike the Italian work, was confined to small panels or sections composed of conventional flowers, scrollwork or simple geometrical patterns. The more complicated motives, mainly architectural, such as are found on the so-called “non-such” chests were due to Dutch or German influences.

Another and peculiar type of marquetry which occurs on certain boxes and cabinets seems to have been inspired by the Eastern designs that filtered through Spain, and the patterned stuffs of Persia and the nearer East that began to find their way to England in Elizabethan times. This marquetry, unlike the somewhat coarse inlay sunk into the solid oak of ordinary Elizabethan furniture, is let into a veneer of rosewood or cedar. The boxes for which it was employed vary in size; the small ones are fitted with one long and two short drawers, the larger attain to the dignity of cabinets, contain numerous

drawers, and are furnished with falling fronts. A fine example of this type of marquetry box, the property of Mr. G. P. Dudley Wallis, is here illustrated [PLATE]. The inlaid designs of the front, sides, and back consist of bands of floral scrollwork and delicate floriated sprays springing from vases or baskets, beside which are perched small birds. The rocket-like sprays burst into gilly-flowers, the pinked or serrated edges of which are inlaid with white or coloured composition; in the centre of the top is an oblong escutcheon with rolled borders. The box is 9 inches high, 18 inches wide and 15 inches deep; the feet are modern restorations. Another, though less well-preserved box of this kind, is in the Victoria and Albert Museum; and similar boxes are in the possession of Sir George Donaldson, Mr. Henry Harris and others. A larger example in the form of a cabinet belongs to Mr. Percy Macquoid and is illustrated in his “History of English Furniture” (Vol. I, Plate v); its falling flap and numerous drawer-fronts are inlaid with precisely the same delicate floral sprays and escutcheons. Mr. Macquoid places the date at about 1550, and the other examples may well have been executed between that date and the end of the 16th century. The construction of this cabinet and the general character of the rest of the pieces indicate a Spanish influence. Other considerations lead one to infer that this marquetry was the work either of an Anglicized Spaniard who had come over at the time of Philip II, or, as Mr. Macquoid suggests, of an “exceptionally talented craftsman working out advantages he had received from association with foreigners and their methods.” It is worthy of remark that these boxes have mostly been found in the southern counties near such ports as Southampton and Plymouth where Spanish craftsmen would likely to have settled; also that work precisely of this nature is not, as far as I have been able to ascertain, met with in Spain itself. Another interesting fact is that the sides and bottoms of the drawers are in almost every case of oak—a wood which was not commonly employed for this purpose in Spanish cabinet work.

WOVEN FABRICS FROM EGYPT BY A. F. KENDRICK

IN order to understand the significance of the patterned stuffs from the burying-grounds of Egypt, it is as well to recall the fact that we have very little else left to us of the textile art of antiquity, let us say until the end of the 5th century A.D. There are two silk stuffs which stand out as reflecting classical sentiment more plainly than any others known to us. The first, representing marine deities, was found in an ivory reliquary in the

church of Notre Dame de Valère at Sion, and removed to the Zurich Museum;¹ the other, of a classical hunting scene, is in the Treasury of Sens Cathedral.² These have been known for many years. In 1878 the Greek linen and woollen stuffs, now in the Hermitage at Petrograd,³ were

¹ There is a fragment of this stuff at Berlin (O. von Falke, *Seidenweberei*, fig. 56.)

² *Revue de l'Art Chrétien*, LXI (1911), p. 269.

³ *Compte-Rendu de la Commission Archéologique*, St. Petersburg, 1878-9, Pl. III to VI.

Woven Fabrics from Egypt

found in graves of the 5th—3rd centuries B.C. in the Crimea. Again, in 1903, the opening of the relic chest under the altar of the Sancta Sanctorum chapel at Rome brought to light, among other stuffs of greater importance, a linen cloth (*brandeum*) with inwrought tapestry ornament in wool, which might be as early as the 4th or 5th century, A.D.⁴ There are also a few stuffs similar to the last in the Treasury of Monza Cathedral.⁵ These serve to show that the decoration of linen stuffs with tapestry ornament in wool, exemplified in two of the specimens here illustrated [PLATE I B, II E], and in numerous others from Egypt, was not peculiar to that country. Unlike the silks, such stuffs were of no particular value at the time, and it seems hardly worth while to entertain the idea that they may have been woven in Egypt and carried thence so far as the north as Italy. Of all the above, those from the Crimea stand alone for the period before the beginning of the Christian era. The others, which can only be dated from the character of the ornament, do not appear in any case to be earlier than the 4th century.

When we include in our consideration the stuffs from burying-grounds in Egypt, we have a great accession of material, but precise chronological evidence is still very meagre. The first stuffs brought to light seem to have been those found by Napoleon's *savants* at Saqqâra near Memphis, and deposited in the Louvre and at Turin. It need hardly be a matter of surprise that their true significance was not at once recognised, and even seventy years after, when Fischbach's monumental work on textiles appeared, they were ascribed vaguely to "about 1,000 years B.C."⁶ Since the systematic excavation of early Christian sites was taken in hand in 1881, writers have progressively assigned to the stuffs a more recent origin, until at last they have overshot the mark. Forrer⁷ begins with the 2nd century B.C. Gayet⁸ is convinced that some of the garments from Antinoë date from shortly after the foundation of the city (122 A.D.). Von Falke⁹ allows that the best may go back as far as the 5th century, but considers that most belong to the 6th century or a little later.

The facts appear to be that with the remarkable exception of the tapestry-woven textiles found in

⁴ H. Grisar. *Il Sancta Sanctorum* (1907), fig. 61.

⁵ Not published. A few years ago they were on a high shelf in a cupboard.

⁶ *Ornamente der Gewebe* (1874), Pl. 1.

⁷ *Graeber und Textiltunde* (1891).

⁸ See E. Guimet, *Portraits d'Antinoë*.

⁹ *Seidenweberei* (I) (1913), pp. 17, 18. This writer argues that the *clavus*, the purple stripe descending from each shoulder of the tunic, denoting equestrian rank among the Romans, did not lose its special significance until the 4th century, and therefore could not have been in general use in Egypt before that date. This argument loses all its force when we see that the *clavus* is as general on the wax mummy-portraits of the 2nd and early 3rd centuries A.D. as on the stuffs.

the tomb of Thothmes IV at Thebes in 1903,¹⁰ we cannot claim up to the present to have unearthed any stuffs with woven or embroidered ornament earlier than the 2nd (or possibly the 1st) century A.D. What the spade may yet reveal to bridge the gap of fifteen centuries we cannot even conjecture. When Prof. Flinders Petrie excavated at Hawara in 1887-8 he made a careful record of all the circumstances bearing on the period of the burials there.¹¹ In one grave he found a garment with two purple roundels of formal and interlaced ornament, and in the same grave was a fresh coin of one of the sons of Constantine, fixing it at about 340 A.D. Another grave, in which a hair-net was found, he ascribes to the second half of the 3rd century. Useful evidence is afforded by the practice which prevailed, from the end of the 1st to the middle of the 3rd century,¹² of showing portraits of the deceased on the mummies. These were either bust-portraits painted in wax or modelled in plaster, or else full-length paintings on the outer linen wrappings. Wherever the garments are represented in detail they resemble actual woven specimens discovered. M. Gayet's excavations (1897-1907) at Antinoë give us a great deal of help. Full-length mummy-portraits found there shew purple ornaments closely similar both in arrangement and pattern to many stuffs recovered. Further, some of the woollen stuffs he found were placed as cushions under the heads of mummies with plaster masks which must be dated within the limits of the 2nd century from the fashion of wearing the hair.¹³ A significant fact to be borne in mind is that Christian symbols, though freely introduced among the old motives of classical times, are never seen on stuffs which would be placed with the earliest group on stylistic grounds.

Considering all the known facts, we feel on safe ground in assuming that these textiles from Egypt give us a correct idea of the woven and embroidered costume decoration of the Graeco-Roman period, not only in Egypt but also in other parts of the Empire. Some of the decorative motives, for example the running wave [PLATE II E], are far earlier still in origin. At the same time it should be remembered that very many of the stuffs must not be placed before the 4th century, when the elaborate process of embalming had fallen quite into disuse under the influence of Christianity, and people were buried in their ordinary clothes. The collection in the Victoria and Albert Museum originated with the acquisition of a number of examples from Akhmim

¹⁰ H. Carter and P. E. Newberry. *Tomb of Thothmes IV. Musée du Caire*. Cat. Nos. 46526-8.

¹¹ Hawara (1889).

¹² Petrie, *Roman Portraits* (1911), and *Hawara Portfolio* (1913); British Museum, *Guide to 1st and 2nd Egyptian Rooms* (1904), p. 117.

¹³ E. Guimet. *Portraits d'Antinoë*, Pl. III, XIV (2 and 3) and XLVI.



(A) TAPESTRY PANEL FROM A SHIRT, FOURTH CENTURY



(C) WOOLLEN TAPESTRY, A TREE AND TWO BIRDS, FIFTH CENTURY
9.8 CM



(B) WOOLLEN TAPESTRY, A TREE AND TWO BIRDS,
9.8 CM



(D) AN ARABIC INSCRIPTION, WOVEN IN SILK ON
LINEN, FOURTH CENTURY (A PORTION) WHOLE FRAG-
MENT 4 x 11 CM.

Woven Fabrics from Egypt

in 1886. With further purchases from time to time, and through the generosity of donors,¹⁴ it has grown to a fine collection, much used by students of decorative art. The recent appearance in the market of a small private collection gave a few friends of the museum the opportunity of securing some more examples. These were selected not for their early date but because of some other point of interest. Of the eight pieces, five are woven in wool or silk on linen by the tapestry process, two are woven with a looped surface in coloured wools and linen, and one is woven entirely in silk. The last, given by Sir Henry Howorth, has a design which the museum has long desired to possess. Unfortunately it is fragmentary, the stuff having been mutilated during transference from an older tunic to that of the individual with whom it was buried. It is therefore reproduced here from a drawing [PLATE I A].¹⁵ The subject is S. Michael and the Dragon. The saint stands on the dragon's back, and thrusts a long staff or lance into its jaws; the head of the staff is cross-shaped. He also holds a small hand-cross. The representation above this figure, of a bird of prey pouncing on a hare, belongs to the stock of pre-Christian motives. The panel adorned the sleeve of a linen tunic, near the wrist, and after the fashion of such ornaments, it shewed the design four times, first reversed from right to left, and then from top to bottom. It is in a drab-colour, probably undyed, on the usual purple ground. The scarcity of Christian subjects on early weavings need hardly be commented on. It has been argued that the woven silk panels found in Egypt were of local origin.¹⁶ It is true that to some extent the patterns may be grouped according to the principal sites from which they come; but similar examples are to be found in some of the older treasures of Western Europe, and it seems hardly probable that stuffs showing Persian influence at Sens and Aix-la-Chapelle, for example, were brought from a small town nearly 300 miles up the Nile. A far more satisfactory theory is that a common origin should be sought among the well-known centres of silk-weaving. The interconnection of these silk stuffs may be inferred from details which can be traced from one design to another. The paramount influence is that of Hither Asia. They may have been woven in Syria or Mesopotamia, or perhaps at Alexandria, where an Asiatic tradition would be followed. Of the three centuries—the 5th to the 7th—within the limits of which the St. Michael

silk was woven, the balance of probability lies with the 6th.

The panel [PLATE I, D] given by Sir William Lawrence is woven in thick woollen loops in bright colours (red, blue, green and yellow), the ground being covered with loops of plain linen. Garments woven thus were much used in Egypt, apparently for warmth in winter.¹⁷ The panel is complete in the width, and may have formed the end of a scarf. The use of the *ankh*, repeated as a kind of frieze above the arches, is peculiar. The adoption of this hieroglyph, standing as the symbol of life, by the Egyptian Christians, was of course due to its meaning and to its resemblance to a cross (*crux ansata*); but here symbolism gives way to a decorative purpose. The panel belongs to the 4th or 5th century, when Christian emblems came to be prominently displayed on Egyptian garments. The other example woven by the same method in purple, orange, yellow, red and green is the gift of Mr. P. G. Trendell [PLATE I, C]. It may perhaps have decorated a tunic, but more probably it came from an oblong outer garment or mantle with one such ornament in each corner and a larger one in the middle.

The parrot [PLATE I, B] is woven by the tapestry process in wool on the warp threads of a piece of linen. The bird is green, with yellow markings, eyes, beak and legs in red, and a purple and yellow collar. It probably formed part of a large mantle of the 5th century. Another example [PLATE II, E] woven by the same process in dark purple wool, is of the previous century. It is one of two parallel bands of the same pattern which ran close together across the lower part of the sleeve of a linen tunic.

The pattern of fishes swimming about among lotuses and a waterfowl points to local inspiration. It is one of the comparatively rare examples of the Graeco-Roman period where indications of an Egyptian origin are to be traced.¹⁸ Among the papyri at Berlin there are a few fragments with design evidently intended for reproducing in tapestry, as tunic-ornaments. One of these, representing two parallel bands, apparently for a sleeve, has a design of lotuses, fish, and birds showing a remarkable resemblance to this panel.¹⁹ Two other tapestry weavings break away further from the Graeco-Roman tradition, and they may be assigned to the 5th or 6th century. The motive of each is two birds with a conventional tree between, tapestry-woven in wool on the warps of a yellow woollen material. One [PLATE II, G] the gift of

¹⁴ Prof. F. Petrie, Messrs. H. M. Kennard and P. E. Newberry, the Rev. G. J. Chester and the Egypt Exploration Fund should be particularly mentioned.

¹⁵ A smaller but better preserved specimen was found by Forrer at Akhmim (*Röm. und Byz. Seiden-Textilien* (1891), Pl. III, 2.

¹⁶ O von Falke. *Seidenweberei*, I, p. 37. Coarse imitations of these silk stuffs in tapestry and rough woollen weaving are not uncommon.

¹⁷ They were also worn in Italy (Pliny, Book viii, ch. 73).

¹⁸ There is a private collection in Russia a tapestry roundel from Egypt in which is a bust inscribed ΝΕΤΑΟΣ; a companion roundel, in the Hermitage, represents ΠΗ, with the asp on a solar disk above the forehead (Wladimir Bock. *Coptic figured Textiles. Transactions of the 8th Archaeological Congress*, vol. III of the Imperial Archaeological Society (Moscow, 1897), Pl. XVI.

¹⁹ *Ämtliche Berichte* xxx (1908-9), fig. 179.

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Mr. Perceval Griffiths, is in colours on a purple ground, and has a square border imitating a frame set with gems. The other [PLATE II, F], given by Mr. Talbot Hughes, is entirely in purple.

The latest of the stuffs here illustrated [PLATE II, H], given by Mr. I. Sassoon, belongs to the period after the Arab conquest. It is part of a linen garment with an Arabic inscription (not yet deciphered) tapestry-woven in white silk. The simplicity of the characters points to an early date, probably the beginning of the Fatimite period (A.D. 969 to 1171). The later Fatimite inscriptions, as may be seen from the dated examples in the museum, are generally smaller in size and more decorative in form, and are usually placed on a diaper or scroll background.

A word may be added as to the designation "Coptic", usually given to the stuffs from the burying-grounds. No more satisfactory collective name can be suggested, but it can hardly be regarded as strictly applicable either to the weavers or the wearers. It is to be hoped that some day an Egyptologist will enlighten us

on the problem of the nationalities of the craftsmen working in Egypt. Had we any of the contemporary Greek and Roman stuffs for comparison we should probably find that they closely resembled these stuffs from Egypt. Representations of costumes, hangings and covers in early mosaics and wall-paintings at Ravenna and Rome point decisively that way. It is also to be noticed that some of the best of the stuffs from Egypt represent Greek deities, with their names given in Greek. It seems reasonable to assume that the weavers were mostly of Greek nationality. Later on the inscriptions are in Coptic, and the work appears to be that of native Copts, who wove modified renderings of the Graeco-Roman patterns and designs based on the silk stuffs carried up the Nile; in their interpretations of Bible scenes the call for originality was more fully met. The gradual transformation of these "Coptic" patterns under the Arabs is exemplified in the textiles; if this branch of the subject were fully investigated further light would be thrown on the origin of Muhammadan art.

THE SHRINE OF S. HADELIN, VISÉ BY ALICE BAIRD

THE little town of Visé, on the Meuse, was one of the first to suffer from the German invasion of August 1914. Its fine church and Hotel de Ville were completely destroyed. In the church was kept the shrine of S. Hadelin, a precious work of the 12th century, presumably enclosed in a modern shrine constructed for the purpose, in pseudo-Gothic style of the renaissance period. The 12th century shrine was made in the shape of a sarcophagus, 21½ inches high and 59 inches long, of silver, partly gilt. It contained the relics of S. Hadelin, a saint of local renown, who founded the monastery of Celles near Liège, in the 7th century. Some members of this religious community, in order to escape persecution, removed the shrine to Visé in 1336 and established themselves in that locality. During the revolution of 1794 the silver plates which formed the roof of the shrine disappeared. On each of the long sides are represented four scenes from the life of S. Hadelin [PLATE I, C, D], this work has been attributed by Otto von Falke and Frauberger to the celebrated 12th century artificer and goldsmith: Godefroi de Claire.¹

The two end-pieces of the shrine are probably of earlier date, viz. late 11th century. On one is depicted the crowning by Christ of two saints: Hadelin and

Rémacle [PLATE I, A]. On the other is a subject rare in mediæval art: Christ triumphant over the powers of evil,² clad as a warrior knight of the period, in a hauberk, with cloak fastened on the shoulder, and a staff or lance in his right hand, in the left an open book, bearing the letters Alpha and Omega. He stands with the head of the dragon and of the basilisk under his feet [PLATE I, A]. The representation of Christ, trampling on the powers of evil, was a subject not unknown in the Meuse district. The earliest example, the leaf of an ivory diptych from Geonolds-Elderen, attributed to the 8th century, is, or was, in the Brussels museum [PLATE II, E]. In the porch of the church of "Our Lady", at Maestricht,³ placed high up in the wall, is a sculptured slab, showing the same subject [PLATE II, G]. This may date from the 11th century, it has a certain resemblance to the leaf of an ivory diptych, now in the Museo Nazionale, in the Bargello, Florence [PLATE II, F], which is assigned to the 11th, and to the lower Rhine district.

¹ *Incl. cit.* *L'Art Mosan* (G. van Oest & C^{ie}), Bruxelles.

² As the only photograph available is indistinct, a reproduction is added from a drawing by the late Monsieur A. Schaepkens of Maestricht, to help to interpret the subject, though that draughtsman seems to have drawn on his own imagination in his copy. The two entablatures seem to have been built quite late into the wall, and may have come originally from different buildings. The ornament on either side and below the figure has nothing to do with either entablature.

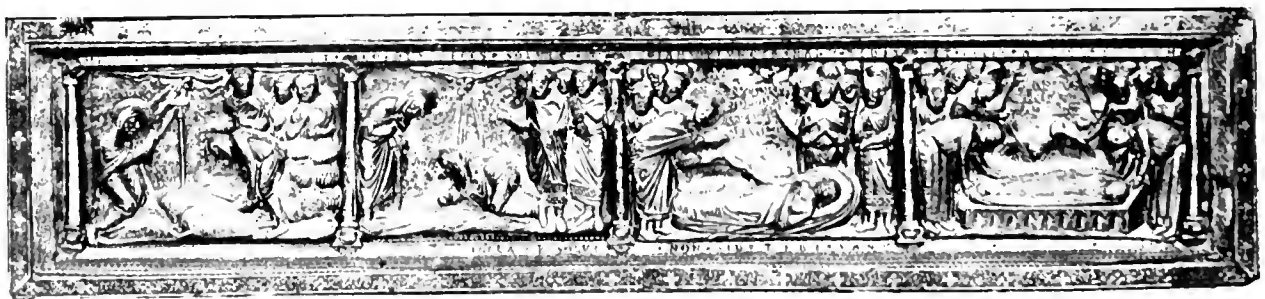
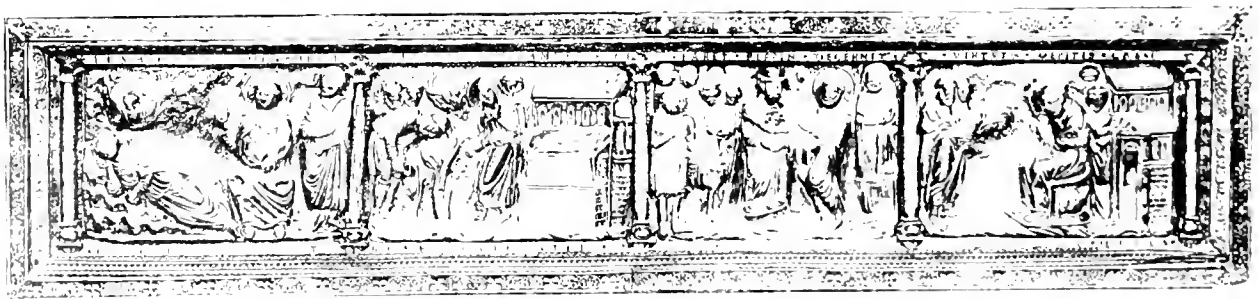
³ *La sculpture et les arts plastiques au pays de Liège* (Desclée De Brouwer & C^{ie}), Bruges.



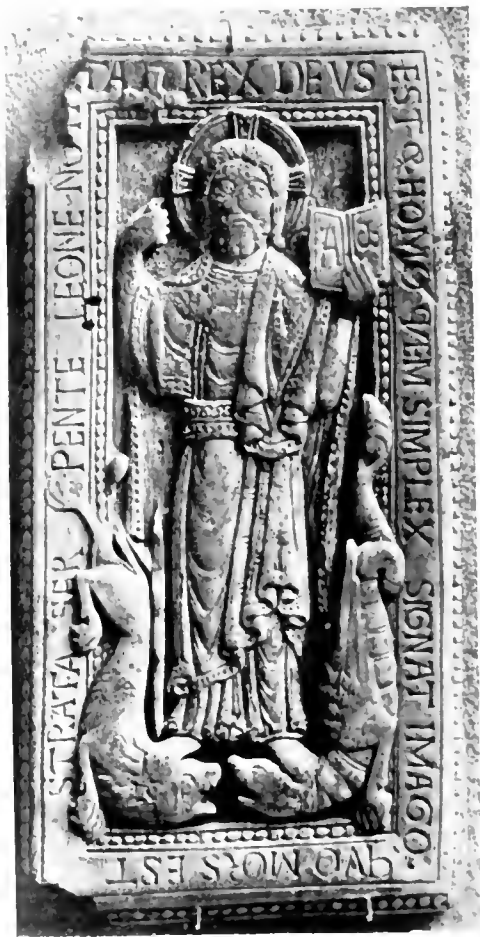
(A) "CHRIST AS A WARRIOR", END OF CHASSE, LATE 14TH C. (?)



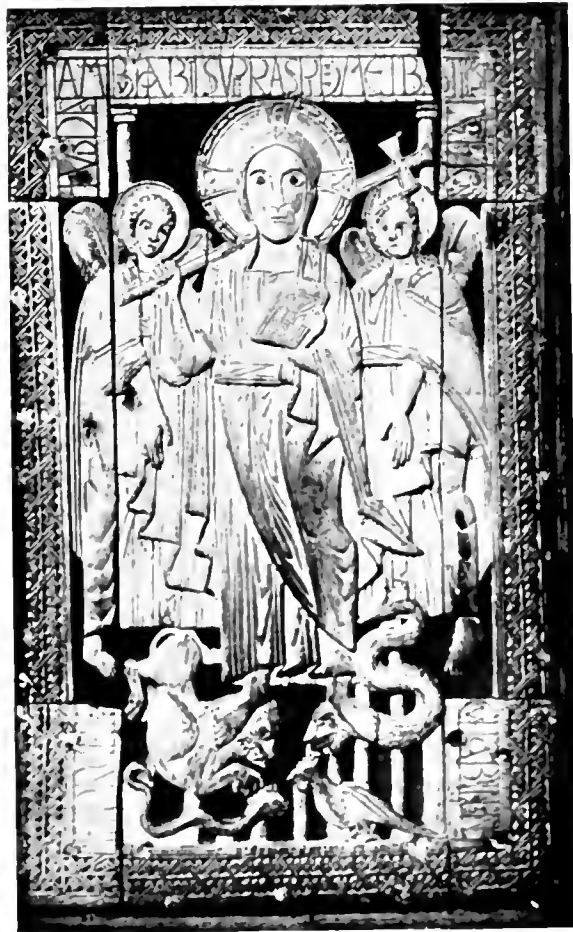
(B) "CHRIST WITH SS. REMACIUS AND HADELINUS", END OF SHRINE, LATE 14TH C. (?)



(C, D) "THE LIFE OF S. HADELINUS", SIDES OF SHRINE, ATTRIBUTED TO GODEFROI DE CLAIRY, 14TH C.



(H) IVORY (BARGELLO, FLORENCE)



(I) IVORY (MUSEE ROYAL, BRUSSELS)



(G) STONE (ENTABLATURE, NOTRE-DAME, MAESTRICHT)



(H) COPY OF (G) BY THE LATE M. ARNAUD SCHAPPEL, MAESTRICHT

SOME PERSIAN AND INDIAN MINIATURES

BY T. W. ARNOLD



CONSIDERABLE number of fine examples of Persian painting have found their way to Europe in recent years, notably when the library of the late Shah was dispersed. But hardly any of these have been exhibited in London, and most of them have not crossed the Channel. Such as have come into this country have been acquired for public institutions or have passed into the collections of private individuals through the intermediary of dealers, and have thus escaped the publicity of exhibition. For this and other reasons connected with the difficulty of access to the treasures of Persian painting hidden away in this country, there is danger of a lack of proportion and due balance in judging these works of art; the student has not at his disposal such ample materials for comparison as are available in the case of other and better-known periods of art, and inferior examples run the risk of becoming invested with an exaggerated importance, and of receiving an earlier date than the evidence warrants. This risk has not been altogether avoided in the catalogue of the exhibition of Persian and Indian pictures now on view in the gallery of Messrs. Vincent Robinson and Co. The examples that come nearest to the best period of Persian painting have unfortunately suffered either from damp or rough usage. Most of the Persian pictures here shown belong to the later periods of Persian art, when mannerisms had become fixed and the inspiration of the great masters had been exhausted. But there still remains that charm of delicate and harmoniously arranged colouring which constitutes one of the special attractions of Persian painting. It shows itself especially in the decorations of the opening pages and titles of manuscripts, of which some specimens are shown here. This art attained its perfection in the 15th and 16th centuries, but a new scheme of colouring was introduced about the close of the 16th century, largely through the influence of Riza Abbasi and his school, who evinced a preference for mixed colours, especially for carnation and various shades of yellow, and gave up using the more costly pigments of the earlier artists, such as the rich blue made out of pounded lapis lazuli. There is an example of this later development in several pages of a manuscript of lives of the saints of the Muhammadan calendar, two specimens of which are reproduced on the PLATE. Of these one represents the *Sleepers of Ephesus* asleep in their cave, with their dog, who went with them to Paradise, lying in the threshold. The account of the legend as given in the Quran (chap. xviii, v. 21) refers to the disputes as to their number, and this picture is not without a certain exegetical interest, as the artist has represented 9 instead of the usual 7! The

Muslim commentators have discoursed learnedly about the mysterious Al-Raqīm, who (in v. 8) is mentioned along with them; a commonly accepted interpretation explains the word as a tablet on which the names of the sleepers were written, but the artist has here taken Al-Raqīm to be a scribe, and has accordingly represented him with the implements of his craft hanging from his girdle. To the same volume apparently belongs No. 90, in which Moses and Aaron are seen standing before Pharaoh; the saints have those wonderful flame haloes which the Persian painters copied from Buddhist art.

In No. 109 we have a portrait of the wife of a Tartar ambassador, which belongs to a series of portraits (now in the Bibliothèque Nationale), painted by Muḥammad Muṣavvir early in the 17th century; four of them have been reproduced in Plate 167 of Dr. Martin's "Miniature Painters of Persia".

It was an evil day for Persian painting when Shah Abbas sent Persian artists to study in Rome, and the fashion grew up of imitating European pictures, and especially of copying the sentimental Christian religious prints of the period. In this exhibition there are several examples of the decadent art of the 18th and early 19th century, depending largely for its effect on the use of iridescent colouring and a highly glazed surface.

Among the Indian pictures are some leaves of a manuscript of "Burning and Melting" (Sūz-u-gudāz), a poem written by Muḥammad Rizā Nau'ī at the instance of Prince Dāniyāl, a son of the Emperor Akbar. It tells the story of two hapless Hindu lovers, who were about to be married, but the bridegroom was killed by the fall of an ancient building which collapsed just as the bridal procession was passing by it. The girl bride resolves to become a Sati and be burned with the body of her husband, and in the picture here reproduced she is seen in the midst of the flames of the funeral pile, flinging her arms around her dead lover, while great tongues of flame stream up into the sky around them. It is the work of a mediocre artist of the middle of the 17th century, who made use of a poor colour-scheme and careless conventionalisations of tree and rock forms; but in this culminating point of the story he has succeeded in rising to a higher level of attainment.

There is an historical interest attaching to No. 62, a portrait group of General J. F. Allard and his family, which was painted in 1838, the year before his death; he was one of the French soldiers of fortune who took service with Maharaja Ranjit Singh, the ruler of the Panjab, and was the political agent of the French Government in Lahore; he drilled the Sikh cavalry on the European model and took an active part in Ranjit Singh's campaigns. He is here represented with his Indian wife and

Some Persian and Indian Miniatures

five children and some of the servants of his household. It is a clever example of the painting of the period, in which there was a brief revival of the

traditions of the Mughal school, with its skill in portraiture and its careful treatment of minute detail and ornamentation.

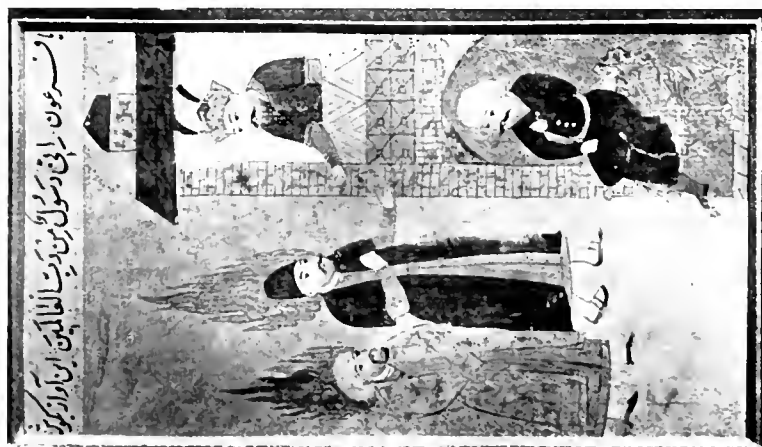
AN EARLY WORK OF LUCIO PICININO BY SIR GUY LAKING, BART.

IT is always gratifying to be able to record the rediscovery of some treasure, more especially when it forms part of so famous a collection as the Drury-Fortnum bequest to the Ashmolean Museum, Oxford. Mr. Charles ffoulkes's admirable work "European Arms and Armour in the University of Oxford" makes no mention of the treasure in question—namely, the magnificent pageant shield that I shall presently endeavour to describe. I take it that at the time when Mr. ffoulkes wrote his book the shield was not on exhibition, otherwise he could not have failed to appreciate it as one of the grandest examples of mid-16th century decorated armour to be found in our English collections. My enthusiasm for this particular shield arises from the fact that it is a piece of enriched armour that can be put in the same category of conceptive design with the works of the great Negroli family of Milan. Perhaps excepting the fine shield of the Wallace Collection, No. 632 in the Catalogue of 1914, it is the earliest embossed pageant shield in England known to me. I am not, however, suggesting that many other famous shields in this country are not more sumptuous and more elaborate. The Giorgio Ghisi example, signed and dated 1554 and bequeathed to the British Museum by Baron Ferdinand de Rothschild, can claim superiority of workmanship and, an important consideration from the collector's point of view, an infinitely more desirable state of preservation. The now recognised but unidentified shields which I have classed under the French Louvre school, a school which is represented by examples in the Wallace Collection, at Windsor Castle, and in one private English collection, are more delicate in their execution and most attractive; though it must always be remembered that they are the work of a decadent group of armourers.

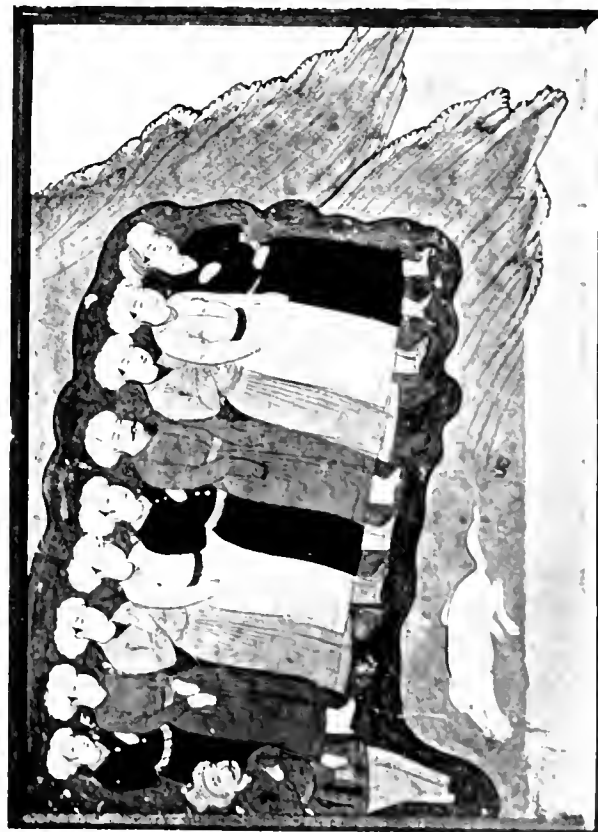
This same reproach might also be said to attach to the Ashmolean shield; for I regard it as an indisputable achievement of Lucio Picinino of Milan, a craftsman who, in his latest manner, rushed headlong with many brother-armourers to a goal of superabundance of enrichment. Picinino's work on the Ashmolean shield could never, however, be confused with any production of his, in his third or even second manner. This shield, which I am convinced is from his hand, is a simple, dignified example which might well pass for one of the Negroli's defensive armaments. In these cir-

cumstances, I might be asked: "Well, why not call it a work produced by the Negroli, or by one of their school, and have done with it?" I feel certain, however, that such an attribution is unwarranted, and that the shield is the work of Lucio Picinino himself, produced at a very early stage of his career. I take this very decided view as a result of an examination of the method in which the gold enrichment is added. Mental comparison compels me to declare that such enrichment as appears, though in a very corroded state, around the head of a Medusa mask, the principal scheme of this shield's enrichment, was never so felicitously applied save by Picinino. Never have I seen *azzimina* damascening employed so successfully as an enrichment of a piece of armour as on this shield, save by Picinino in his first manner. In Italy, the Negroli, the Mondrone, and many unrecognised artist-armourers—in Germany, the Kolmans and others—all used gold plating and *azzimina* in their decorative schemes; but they never applied it quite in the same manner as it is applied on the shield under discussion.

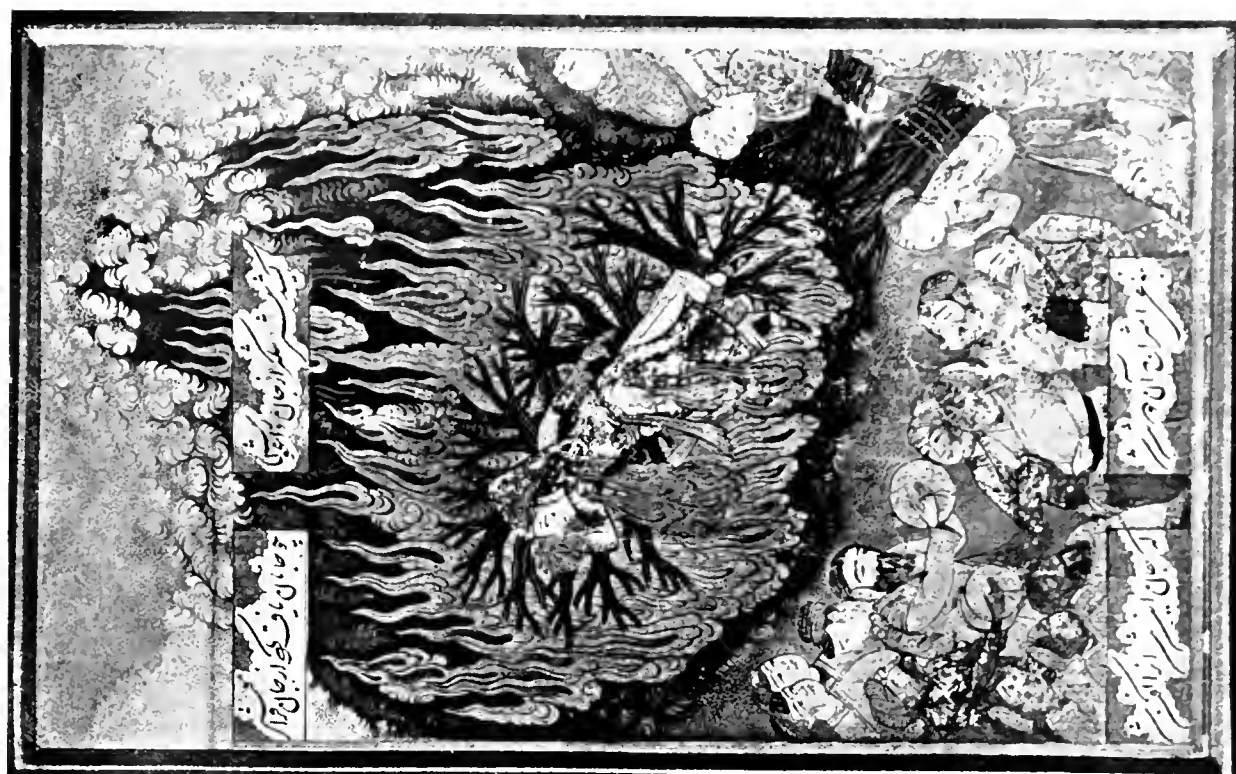
I will now compare this Oxford shield with the one that I feel sure inspired its conception—a pageant shield, indisputably the finest in existence, in the Royal Armoury at Madrid, now numbered D. 64, signed by the brothers Philip and James Negroli of Milan, and dated 1541. In this great work of art, which was made by the famous brothers for the Emperor Charles V, the finest Italian taste of the mid-renaissance is manifest, embodying all the restraint and at the same time the sumptuous effect that mark the work of the great Negroli family. In the famous "Inventario Iluminado" this shield figures among the eight grouped together on one plate, which are described as "Twelve Bucklers." (As no more than eight are actually drawn, it is evident that a leaf containing the other four is missing. In the "Relación de Valladolid" it is described as a "damascened buckler, black ground, and in the middle a face with some black snakes and gilded edges, garnished with black velvet". In the centre of the shield, embossed in the boldest relief, and worked upon a superimposed plate, is the winged head of the fabled Medusa, the hair dishevelled and intertwined with serpents. This central motif is surrounded by a formal laurel leaf which, again, is encircled by three concentric bands. That nearest to the laurel is narrow, with an even surface and an enrichment of fine silver and gold *azzimina* damas-



41. MOSES AND AARON BEFORE PHARAOH, FROM
VMS. OF THE LIVES OF THE SAINTS



42. THE LIVES OF THE SAINTS, FROM VMS. OF THE LIVES OF THE SAINTS



43. ASH, INDIAN DRAWING, FROM VMS. OF THE LIVES OF THE SAINTS, FROM VMS. OF THE LIVES OF THE SAINTS

An Early Work of Lucio Picinino

cening. The second band, for greater contrast, has a black, unpolished surface, showing in places the hammer marks. The outer band is enriched with a laurel leaf, altogether smaller than that surrounding the Medusa's head, and, like the first band, is decorated with damascened work in which stand medallion motifs, now much worn but richly encrusted with gold, containing the following emblems: The two-headed Eagle, The Columns of Hercules, and The accessories of the Order of the Golden Fleece. The outermost band is divided into sections, leaving spaces between the mouldings, and in each one of these there is a rhomboidal diglyph, also enriched with adornments in gold, where can be read the following inscription: IS TERROR—QUOD VIRTUS—ANIMO TE, FOR—TUNA PARET. The most important inscription which the shield bears is, however, PHILIPP· JACOBI· ET· F· NEGROLI· FACIEBANT, M.D. XXXXI.

The velvet lining referred to in the "*Relación de Valladolid*" is now lost; but the shield still retains the iron rivets by which it was held in position. The late Conde de Valencia, in his splendid catalogue of the Royal Armoury of Madrid, is responsible for an admirable description of this shield; but neither its ornamentation nor the date at which it is recorded to have been made enabled him to decide whether or not it formed part of a series of arms which the Negrolí added to the Royal Spanish Armoury. As, however, the date, 1541, synchronises with that of the entrance of Charles V into Milan, on his return from Germany, two possible explanations of its origin may be suggested. It may have been presented to the Emperor on this occasion, either by the Municipal Officers of the city, who wished to congratulate him on his victories, or by the Marquis del Vasto, who, at the time, held the chief command in Milan, and who may have made the donation out of gratitude to the Emperor for the honour that Charles had conferred upon him by standing as godfather to one of his children. This shield, now preserved at Madrid, was, in my opinion, the model of the Ashmolean shield, which being a somewhat later production has suffered a little from decadent renaissance influence.

The actual form of the Oxford shield, an oval with flattened ends, is less pleasing to the eye than the circular *rondache* form; but the production of the latter certainly called for no great skill on the part of either the artist or artificer. An oval shield is always unsatisfactory as a field for renaissance ornament: no better instance of which can be given than the famous example now preserved in the Museo Civico of Bologna which, together with its morion-like helmet (No. 640, Wallace Collection), was made in Venice in 1553 as a gift to Francesco Bernado of Bergamo. This shield has the same outline as the one in the Ashmolean; but

the flatness of its decoration renders it far more dish-cover-like in appearance. An oval shield with flattened ends is, in my opinion, satisfactory only where an absolutely formal classic ornament enriches it, as in the case of that very late pageant shield fashioned in silver and ormolu which, made by order of Louis XIV and probably from the designs of Hyacinthe Rigaud, is now in the Metropolitan Museum of New York.

It must be remembered that a shield signed with the initials of Lucio Picinino and completed by him in 1552, his earliest recorded work, is to be found in the Imperial Armoury of Vienna. This, like the Ashmolean specimen, has also as its central motif the Medusa head, in very high relief; but it is circular in form and is in the most superb state of preservation. In the earliest inventories it is described as the "Round Shield with the Head of Medusa." It was bequeathed, together with a helmet, by a testator now unknown, to the Archduke Ferdinand of the Tyrol, who admired the pieces so much that he ordered them to be completed into a half suit of armour, in which half harness he is represented in a contemporary portrait, holding the shield in question. This shield is Lucio Picinino's most famous extant masterpiece; but after careful consideration I have come to the conclusion that the Ashmolean shield was made before the Vienna example, and was almost directly copied from the Negrolí shield at Madrid.

To consider the construction of the Ashmolean shield. It may be objected that it is not wholly fashioned from one piece of metal. By which is meant that its central panel in which is hammered out in almost three-quarter relief the Medusa head, is applied. But the plate imposed in high relief with the Gorgon Head on the Negrolí Madrid shield is also applied. It must therefore be assumed that in order that the highest points of the embossing, drawn out as they must have been both by cold hammering and refiring to the extremest limits of the iron's elasticity, should not be too thin and flimsy to stand surface filing, and afterwards a process of damascening, it was almost a matter of necessity to work such a full relief mask, or other such motif, on a plate of metal smaller and thicker than the actual substance of the shield itself. The Medusa head on the Ashmolean shield is a terrific rendering of the subject. Other representations of the Gorgon's head are stern and sufficiently awful; but as a rule they conform to a certain standard of heroic female beauty. In this case, however, the beauty is absent, and only the head of a corpse presents itself, with large glazed, staring eyes, and a somewhat emaciated weak chin. The quality of the modelling is splendid, the rendering of the essentially dead, half-open mouth being especially striking. The sharp edge of the severed neck is

An Early Work of Lucio Picinino

accentuated; while the tangled mass of serpent hair, rendered in diminishing relief, makes the forehead appear over-developed and somewhat receding. The plaque on which the Medusa head is imposed is cunningly applied by fifteen rivets, which are not visible on the face of the shield, the border to the central composition being embossed from the actual shield surface. This border takes the form of conventional laurel foliage, edged by pearling, outside which is recessed the outer border of a contour different from and more kite-shaped than that of any of the other outline ovals. By which I mean that it narrows somewhat at its base, at which point, as also at the top and the sides, it is embossed as though to represent a turned-back strap ornament. Outside this, again, is a plain surface, which is finally edged with an outer border most skilfully embossed with duplicated groups of intertwined serpents, the rendering of the sinuous bodies being quite Ghiberti-like in treatment. On the inner edge of the outer border, at given intervals, are strong rivets, the heads of which alternate between a rosette form and a plain pyramid. These helped to keep the inside lining in position.

The interesting view of the back of the shield which forms the second illustration shows a considerable part of its original lining still in position. It will be seen that a second row of rivets, now all missing, held the lining around the extreme edge of the shield. The lining that remains is very fine, being composed of canvas covered with satin, embroidered with applied strap work in coloured silks and gold thread. This decoration ran originally in a deep border around the shield lining. The interior arm-straps are missing; but the gilded iron buckles and rings that held them in position are still to be seen. The gold-plating and *azzimina* damascening which decorate the front of the shield, and surely identify it as the work of Lucio Picinino in his earliest manner, I am unable to describe in detail; for though the whole shield is in a sound condition, rust oxidisation has worked havoc with its surface, evenly pitting it, though not deeply, both inside and out, thus destroying the greater part of the gold additions. The most convincing part of the enrichment, the indubitable mark of the artificer's signature, appears notably in a band of mandrake-like foliage immediately under the neck of the severed Medusa head, applied on the actual plate

from which it is embossed. Here is to be seen the tendril ornament engraved with a tool peculiar to Picinino's manner, the details of which are filled in with gold-plating not applied in the *azzimina* manner, but laid in thick foil form and made to adhere to the surface of the iron by a method known, I believe, only to Picinino, and at a slightly earlier period to Bartolomeo Campi. This same type of gold application, now sadly perished, shows also at the sides and above the Medusa mask. An examination of any known early production of Picinino (two I can mention as being in London—the shield already referred to in the Wallace Collection and the morion helmet in the Baron Ferdinand's bequest to the British Museum) will show that this same method of gold application and the favourite mandrake tendril theme is always employed by this armourer in his first manner: There are indications on the Ashmolean shield that the now plain surface between the central oval and the embossed border was once the field for an ornamentation in gold *azzimina* damascening; but as only a few specks of the gold now remain, no idea of its original design can be made out. The details on the bodies of the intertwined snakes embossed around the border are rendered in minute parallel lines of gold *azzimina* damascening, perished in places but in sufficiently good state to show this second peculiarity of Lucio Picinino's method of treating the details of reptiles and monsters' hides, a method carried to perfection on what is perhaps the finest open helmet he ever produced—that headpiece made by him between 1560 and 1570 for the Archduke Ferdinand of the Tyrol, which is now preserved in the Imperial Armoury of Vienna.

Such are the opinions I have come to on the subject of the Ashmolean shield, opinions formed, I admit, as the result of an extremely brief examination of this Oxford relic. I think, however, that anyone who has made a careful study of Picinino's method of work will endorse the theory I put forward. It was through the great courtesy of Mr. Charles Bell, Keeper of the Fortnum Renaissance Hall, that I was able to obtain the two very excellent photographs of the treasure which I reproduce, and for this courtesy I offer Mr. Bell my most grateful thanks, hoping, at the same time, that he will soon be able to discover something of the past history and provenance of so important a national possession.

CONTEMPORARY ART IN ENGLAND BY CLIVE BELL.



ONLY last summer, after going round the London galleries, a foreign writer on art, whose name is as well known in America as on the Continent, remarked gloomily, and in private, of

course, that he quite understood why British art was almost unknown outside Great Britain. The early work of Englishmen, he admitted, showed talent and charming sensibility often, but, somehow or other, said he, their gifts fail to mature.



(A) Obverse



(B) Reverse

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They will not become artists, they prefer to remain British painters. They are hopelessly provincial, he said; and so they are.

No wonder patriots are vexed to find English art esteemed on the Continent and in America below the art of Germany or Scandinavia, seeing that English artists seem to possess more native sensibility than either Germans or Scandinavians and perhaps as much as Russians. Yet it is a fact that their work, by reason of its inveterate suburbanity, so wholly lacks significance and seriousness that an impartial historian, who could not neglect the mediocre products of North and Middle Europe, would probably dismiss English painting in a couple of paragraphs. For it is not only poor, it is provincial; and provincial art, as the historian well knows, never really counts.

It would be pleasant to fancy that England was working out, in isolation, an interesting and independent art; but clearly she is doing no such thing. There is no live tradition, nothing but fashions as stale as last week's newspaper. All that is alive is a private schoolboy rivalry, an ambition to be cock of the walk or to ape the cock, to be *primus inter pares* or *amico di primus*. Art does not happen, it grows—not necessarily in the right direction. The fact that the development of art traced through schools and movements squares pretty well with historical fact proves conclusively the existence of "influences" in art. No one will deny that Botticelli was an original and extremely personal artist, or that he is the obvious successor of Lippo Lippi. El Greco is called by some the most lonely figure in the history of painting, yet it needs no wizard to divine that Tintoretto was his master, or that he was reared in the Byzantine tradition. Artists, though they hate being told so, are, in fact, like other things, subject to the law of cause and effect. Young artists especially are influenced by their surroundings and by the past, particularly the immediate past, by the men from five to thirty years older than themselves. But in England there is no live tradition; and as English painters refuse obstinately to accept the European, and as artists do not spring up unaccountably as groundsel and dandelions appear to do, the defect is serious.

Art lives on tradition, of which contemporary culture is nothing but the last development. Most English artists, however, ignore the real tradition, and what passes for development here is no more, as a rule, than a belated change of fashion. All that is vital in modern art is being influenced by the French masters, Cézanne, Gauguin, Van Gogh, Matisse, Picasso, Bonnard, Maillol, who, in their turn, were influenced by the Impressionists, and who all have been nourished by that great French tradition, which of late years has been so surprisingly affected by the influx of Oriental art. English painting, however, has been left high and dry, and our younger men either

imitate their teachers, too often second-rate drawing masters, enjoying at best a dull acquaintance with the Italian 15th and English 18th centuries, or, in revolt, set up for themselves as independent, hedgerow geniuses, ignorant, half-trained, and swollen by their prodigious conceit to such monsters as vastly astonish all those who can remember them as children.

It is worth noting, perhaps, that when men of talent make great men of themselves, wrapping up in the cloak of genius and fronting the world mysteriously, and when this attitude is tolerated by the public, there is reason to suspect that art fares ill. Since every extension lecturer knows that Raphael was part of a civilisation greater than himself it seems unnecessary to treat a fashionable portrait-painter as though he were as inexplicable as an earthquake and as remote as the Matterhorn. One of the things to be desired in England is more respect for art and less reverence for artists.

English literature has a great tradition: the tradition of the greatest literature in the world. I say that in ignorance, to be sure, of Chinese, but not unmindful of Athens. It would be inexact to describe that tradition as part of the main Continental tradition which, since the middle of the 17th century, has been predominantly French, coloured in the 18th century by English, in the early 19th by German, and in the 20th by Russian literature. Yet the English tradition, rich and splendid as it is, has never allowed itself for long to lose touch with the European current. The curious have only to turn from the works of our young writers to those of Nietzsche, Dostöjevsky, Tchekov, Mallarmé, Rimbaud, Laforgue, and Claudel to appreciate the sensitiveness of English literature, which has never fallen into that insularity on which our lean visual art seems to pride itself. At moments—in mid-Victorian days for instance—English literature may have appeared provincial; it was never suburban.

The tendency of British visual art to sink into a feeble barbarism seems to have existed always and to have asserted itself whenever we lost touch with the centre. The earliest English art, early Saxon sculpture, is good; it is a respectable part of that great Byzantine tradition which from the middle of the 8th to the middle of the 9th century appears to have been as vital in the North of England and in Ireland as in any part of Western Europe. The Normans kept England close to the centre and left us a little superb architecture; but from the beginning of the 13th century English visual art—architecture, painting and sculpture—begins to take on that absurd air of being out of it which has since become the unfailing characteristic of an exhibition of home-made arts and crafts. In the 17th century we again got into the movement, and the genius of Inigo Jones and Wren gave us some admirable architecture. In the 18th we

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produced two painters of note, Blake and Crome, both of whom suffered desperately from their deplorable surroundings. What was interesting in Constable and Turner was seized and made use of more quickly and far more intelligently by French than by native artists. Here they were treated as isolated geniuses; there they were absorbed into the tradition of painting.

A student of contemporary art who found himself in the company of painters and amateurs in any great central city abroad—Paris, Stockholm, Copenhagen, Moscow, Munich, Vienna, Geneva, Milan or Barcelona, would be able to discuss, and doubtless would discuss, the contemporary movement. That movement, as everyone outside England seems to know, radiates from France. He would discuss, therefore, the respective merits of Matisse, Picasso, Marquet, Marchand, Friesz, Derain, Bonnard, de Vlaminck, Maillol, Segonzac, Delaunay, etc., etc.; and not only discuss and criticize their works, but the direction in which each was moving, the influence of one on another, and the influence of Cézanne, Gauguin, Van Gogh or the *douanier* Rousseau on all. Such a company would know something about the development of the movement in other countries; it would have something to say about Kandinsky, Goncharova, and Larionov, about the Barcelona school and even about the Italian futurists: in a word, it would be able to talk about contemporary European painting. Only in an English studio would such conversation be hard to come by: there one might learn that Mr. Smith was a greater genius than Miss Jones, that Mrs. Robinson would never finish her picture in time for the New English Exhibition, that Mr. John was the greatest painter in the world, and that the best sculptor was someone whose name I cannot recall. Of contemporary French painting at most a perfunctory word; yet to ignore it is to put oneself beyond the pale of contemporary culture. And there, it seems, is just where we must look for English art which in European civilization has no place. It is out of it; it is suburban.

Educated people, enjoying some knowledge of what has been happening abroad during the last fifty years, can scarcely conceive the ignorance and insularity of contemporary British painters. It was only the other day that one of the best of our younger men, fired by Mr. Roger Fry's article in *The Burlington Magazine*, walked into the National Gallery and saw for the first time a Renoir. He was duly impressed; and hurried off, I am glad to say, to buy a book of reproductions. Another promising painter, who was in Paris just before the war, not only never saw a Cézanne, a Gauguin, a Matisse or a Picasso, but was equally neglectful of the Impressionist masters, never taking the trouble to visit the Luxembourg and inspect the Caillebotte bequest. Imagine a Continental man of science

who in 1880 had never taken the trouble to read "The Origin of Species" or investigate the theory of evolution!

The state of mind produced in most English painters by this outlandish ignorance is calamitous. Unconscious of what is going on abroad, dimly, at best, aware of what has been done in the past, and lacking effective, well-informed criticism from writers in the newspapers and from their fellow-artists, they work without standards, ideals or artistic seriousness and soon fall into that ghastly complacency in which a man is content to satisfy the market with endless repetition of some popular success. Modesty is a virtue hardly attainable by the prize student from the Slade or the Academy who is persuaded that in a few years he will be the prize painter of the world, and is, in a few years, by press and public confirmed in his delusion. His first ambition will be to get a picture accepted by the Royal Academy or the New English Art Club, his next to wheedle the quidnuncs, *i.e.*, the newspaper men, into giving him a place amongst the local worthies, his last to discover a formula that shall be the strong-box of his lucky hit. This accomplished, commissions and paragraphs begin to roll in with comfortable regularity, and he rests replete—a leading British artist. Is he ever plagued with nightmares, I wonder, in which he dreams that outside England no competent amateur could possibly take him seriously.

Some British artists, when they were young—and some of them must once have been so—are said to have studied in Paris. Does it ever occur to them that their proper rivals, the men whose rivalry is stimulating and not merely disquieting, are not to be found in London? And does it occur to them that instead of hunting for tips in Bond Street and Burlington House they might go for lessons to the National Gallery and South Kensington? Whatever people may think of the art of Henri Matisse, his fame is beyond cavil. Just before the war, commissions and entreaties were pouring in on him, not from France only, but from Russia, Germany, Scandinavia and America. He had, he has for that matter, what no English painter—with the possible exception of Constable—has ever had, a European reputation. Yet, in the spring of 1914, looking with a friend at a picture by Chardin, he is said to have remarked that if he could believe that one day he would paint as good a thing as that he would be extremely happy. If one of our famous portrait painters would go for once to the National Gallery and stand, not before a great master, but before a Philippe de Champaigne or a Vivarini, I wonder what he would say.

It is hard to conjecture, for our portrait painters live in a world which, though not insensitive to prettiness, and impressed by obvious manifestations of ability, cares nothing for art or good

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painting. In such a world an artist, who is after all little better than a human being, can hardly be expected to develop his critical faculty. If some of our gifted men were to take their talents to Paris, where are a press and public that know how to be serious about art, they would, one fancies, begin to feel dissatisfied with their facile triumphs and appetizing confections. They would feel, too, that they were surrounded by people who could recognize and appreciate conviction and science even though these were presented in forms too recondite for the mob. They would find that in Paris a painter can have praise enough without stooping for the applause of Mayfair. It is significant that whereas English painters once they have found a style that hits the public taste are not much inclined to change it, in Paris such an artist as Picasso, who has taken the fancy of amateurs and dealers in at least three different manners, goes on from experiment to experiment, leaving the public to follow as best it can.

But this difference between the atmosphere of London and of Paris brings up a new question that had best be stated at once. What are the causes of British provincialism? Though its existence is a fact that runs right through the history of British art it would be rash to assume that the causes have always been the same. For instance, the geographical isolation of England may at one time have been a cause; that has been removed by railways and steamboats. It will be sensible, therefore, to speak in this article only of present causes of present ills.

Some people will have it that the insignificance of English art is very simply to be explained by a complete absence of native talent; but the mere inspection of English children's and students' work suffices to dispose of this too convenient hypothesis. In no country, perhaps, except France, is there more of that raw material from which good art is made. More plausible is the theory that the vast and towering greatness of English literature overhangs and starves all other forms of expression. In such a land as this it seems natural that any sense of art or power of creation should drift towards literature, and almost inevitable that the painters themselves should be half poets at heart, hardly convinced of the intrinsic value of their own medium, tending ever to substitute literary for plastic significance. Every critic is on the watch for a literary symbol and the chance of an allegorical interpretation, every cultivated amateur is eager to spy out an adroitly placed anecdote or shaft of pictorial satire; only with great pains is anyone induced to regard a picture as an independent creation of form. In so literary a society it seems paradoxical almost to believe in pure painting; and, in despair, we cry out that no country can be expected to excel, at one time, in two arts. We forget Athens and

Tuscany; we also forget France. For more than two hundred years France has led the visual art of Europe; and if English painting ever were to become one-tenth part as good as French literature I, for my part, should be as pleased as surprised. Of music I say nothing; yet just before the war France was producing music that challenged Germany and left all other contemporaries—I am not forgetting Russia—far behind.

What hampers English artists most is, unless I mistake, the atmosphere in which they work. In France, in Germany too they say, there is a fairly large, authoritative and intensely serious public composed of artists, critics and competent amateurs. This public knows so well what it is about that no painter, be he never so grandly independent, can make himself impervious to its judgments. It is an unofficial areopagus which imposes its decisions, unintentionally but more or less effectively, on the rich floating *snobisme* of Paris, and of Europe. Those who go to the *Salon* for their art or invest in *Henners* and *Bougereaus* are reckoned hopelessly bourgeois even by the cultivated pressmen. It is a fastidious public, intelligent, learned and extremely severe; painting it regards as an end in itself, not as a branch of journalism or a superior amenity; and no artist can begin to abuse his talent or play tricks with the currency without getting from this formidable body the sort of frown that makes even a successful portrait-painter wince. Indeed, many popular Continental likeness-catchers, some of whom enjoy the highest honours in this country, having come under its ban are now ruled out of contemporary civilization. In England, on the other hand, the artist's public consists of that fringe of the fashionable world which dabbles in culture and can afford to pay long prices; from it the Press obsequiously takes the cue; and any honest burgher who may wish to interest himself in the fine arts goes, doubtless, for instruction to the place from which instruction comes—I mean the ha'penny papers.

Patronage of the arts in England is an expensive pleasure. In France the prices of the most promising young men range from one hundred to one thousand francs, and many an amateur with a first-rate collection of modern work has never paid more than five hundred francs for a picture; but the Englishman who would possess the works of native geniuses must be able to put down from £50 to £2,000. Thus it comes about that a few of the richer people in the more or less cultivated class form in England the artist's public. To them he must look for criticism, sympathy, understanding and orders; and most of them, unluckily, have no use either for art or for good painting. What they want is furniture and a background, pretty things for the boudoir, handsome ones for the hall, and something jolly for the smoking-

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room. They want not art but amenity; whether they get it is another matter. What is certain is that their enthusiasms and disappointments, likes and dislikes, fancies and prejudices have nothing whatever to do with art.

Behind the patrons and their decorators there is, of course, that odd little world sometimes called Bohemia, about which very little need be said. Every master, be he academician, New Englisher, or comic illustrator, is followed by a tail of lads and lasses whose business it is to sing the great man's praise and keep up, in the face of disheartening indifference, the pathetic tradition of British immorality. They give tips to the critics sometimes, but no one else marks them.

Such being the public, not unnaturally the more serious and independent painters endeavour to set up small coteries of their own as far from Mayfair and the Chelsea Embankment as possible. Thus arose the Camden Town group under Mr. Sickert, thus arose the Friday Club and the London Group. And here we may pause in our miserable and comminatory progress to admit gladly that in such societies are to be found plenty of talent and of what is much rarer, sincerity. Here are men who take art seriously; here are men who have no prospective sitter, no rich patron, no terrible drawing master in mind; here are men to whom painting is the most important thing in the world. Unfortunately, in their isolation they are apt, like the rest, to come on the parish. Theirs is no vulgar provincialism: but, in its lack of receptivity, its too willing aloofness from foreign influences, its tendency to concentrate on a mediocre and rather middle-class ideal of honesty, it is, I suspect, typically British. There is nothing Tennysonian about these men, nothing Kiplingesque; their art is neither meretricious nor conceited: but it reminds one oddly of perpendicular architecture.

These are the men that might profit by good criticism, for they are intelligent and fair-minded. Alas! English criticism is more woefully out of it than painting even. With a very few exceptions, the ignorance of our critics is appalling. Seven years ago there was brought over to London a collection of pictures by Cézanne, Gauguin and Van Gogh. Every man and woman on the Continent who claimed acquaintance with modern art had already come to some conclusion about these painters whose works were in the public collections of Germany and the North, and in the private collections of directors of French galleries. Some thought that they took rank amongst the very great painters of the world; others that there was a general disposition to overrate them; no one denied that they were considerable men or that Cézanne was a master. In London no one had heard of them; so it was decided out of hand that they were immoral aliens fit only to be thrown on the nearest bonfire.

Cézanne was a butcher, Gauguin a *farceur*, Van Gogh a particularly disagreeable lunatic: that is what the critics said, and the public said "Hee-Haw". They reminded one of a pack of Victorian curates to whom the theory of natural selection has been too suddenly broken. A year or so later the Grafton Galleries exhibited a collection of contemporary French Art—Matisse, Picasso, Maillol, etc.—everyone abroad had recognized these men as interesting artists of varying merit, no one doubted that the movement they represented was significant and of promise. Only the English critics had learnt nothing. They never do learn, they only teach. Here was something going on under their noses that might well turn out to be as important as the early 15th century movement in Tuscany, and they went on directing the attention of their pupils to the work of Alfred Stevens. Here was the art of the East—of China, Persia and Turkestan—being revealed to us by European scholars, and they went on messing about with English choir-stalls and sanctuary-rings.

Our critics and teachers provided, and continue to provide, an artistic education comparable with the historical education provided by our board schools. People who have been brought up to believe that the history of England is the history of Europe, that it is a tale of unbroken victory, leadership and power, feel, when they hear of the ascendancy of France or the House of Austria or of the comparative insignificance of England till the dawn of the 18th century, angry first and then incredulous. So they give themselves the least possible chance of hearing such unpalatable nonsense by living snugly in the slums and suburbs, persuaded that they have nothing to learn from damned foreigners and entertaining each other with scraps of local and personal gossip. That is what our art criticism sounds like to cultivated people from abroad.

A few months ago an extraordinarily fine Renoir, a recognized masterpiece of modern art, was hung in the National Gallery. Any young painter who may have seen and profited by it need not thank those directors of public taste, the critics. It was passed in silence or with a nod by the bulk of our paid experts who were much more pleased by a particularly poor but very large Puvis which possibly reminded them in some obscure way of a pre-Raphaelite picture. But when there was a question of selling a block of unimportant water-colours by our national Turner and buying with the proceeds two or three great masterpieces of Italian art the hubbub of these patriot geese drowned for a moment the noise of battle. Such is the atmosphere in which young British artists are expected to mature.

One wonders what is going to happen to them—these young or youngish men of talent. There

are at least a dozen on whom a discerning critic would keep a hopeful eye. Of these some already have been touched by that breath of life which, blowing from Paris, has revolutionized painting without much discomposing the placid shallows of British culture and, standing in the broad light of European art, can hardly detect that sacred taper which the New English Art Club is said to shield from the reactionary puffings of the Royal Academy. Mr. Grant, Mr. Lewis and Mr. Epstein, at any rate, have all seen the sun rise and warmed themselves in its rays; it is particularly to be regretted, therefore, that Mr. Lewis should have lent his powers to the canalizing (for the old metaphor was the better) of the new spirit in a little backwater, called English Vorticism, which already gives signs of becoming as insipid as any other puddle of provincialism. The danger is there always, and, unless our able young men make a grand struggle, they, too, will find themselves sucked into the backwater, impotent, insignificant, and prosperous.

It is permissible, I think, to hope that the war will some day be over. And let no one imagine

that when the war is over it will be found that the new movement in France is dead or dying. In little periodicals, photographs, brochures, letters and stray works that from time to time cross the Channel there is plenty of evidence that it is as vital as ever. Even a European war cannot kill a thing of that sort. The question is whether, after the war, young English artists will realize that they, too, by reason of their vocation, of the truth that is in them, belong to a communion wider and far more significant than the conventicle to which they were bred. England, we hear, is to wake up after the war and take her place in a league of nations. May we hope that young English artists will venture to take theirs in an international league of youth? That league existed before the war; but English painters appear to have preferred being pigmies amongst cranes to being artists amongst artists. *Aurons-nous changé tout ça? Qui vivra verra.* The league exists; its permanent headquarters are in Paris; and from London to Paris is two hundred and fifty miles—a journey of seven and a half hours in times of peace.

LETTERS TO EDITOR

CHERTSEY TILES

GENTLEMEN,—Prof. Lethaby's generous treatment of my work on the Chertsey Tiles in your April issue renders the task distasteful, but I wish to reply to his identification of Fig. 6, and to point out some slight inaccuracies elsewhere. The strongest point against my identification is the fact that Tristram is not represented disguised as a pilgrim. This in my opinion would have more weight if the saga did not lead us to believe that Thomas was a little confused as to the nature of the disguise. If the artist had caught at Isolt's reference to Tristram as a stout mariner instead of at her later reference to him as a pilgrim, his treatment of the scene is quite natural. There are three points to be made against Prof. Lethaby's identification. First, I still contend that a ladder is more adapted to entering a boat from river shoals than to an embarkation from a postern in the city wall at high tide. In the latter case, the presumption would be that one would step from a stair or stage directly into the boat. Secondly, the idea that Isolt was disguised as a man has no basis at all in Thomas, and the idea of women in men's attire was by no means so familiar in the 13th century as in the 16th. That the designer should expect us to recognise Isolt in the masculine figure seems to my mind far less probable than that he failed to reproduce exactly Thomas's prescriptions as to Tristram's disguise. Finally, as I maintained before, the secret embarkation scene requires three figures, Isolt, Bringvain and Kaherdin, instead of merely two.

Warton's guess that the King's great book of

romances contained the romance of Richard I must be given no weight. It was in 1251, not four years after 1249-50, that the room in Westminster is referred to as the Antioch chamber. Prof. Lethaby misquotes me in note 6: the *historia Antiochie* dealt undoubtedly with the First Crusade, not the Third. Finally, can we so easily presume that the king's great book of romances mentioned in 1237 is the *librum magnum* referred to in the order to R. de Sandford in 1250, which book *est in domo sua Londinie, gallico idiomate scriptum, in quo continentur gesta Antiochie et Regum ac etiam aliorum*? Or that this one book was "doubtless the source" for all the romance painting done in the Royal palaces at Clarendon, London, and Nottingham? Surely such a patron of the arts as Henry must have had more than one illuminated book of romances.

Yours faithfully,

Urbana, Ill., U.S.A.

ROGER S. LOOMIS.

May 14.

GENTLEMEN,—The generosity I truly feel is Prof. Loomis's. I think I know my way among monuments but it must be plain to him on questions of texts and sources I am a child-amateur while he is a highly trained scholar doing first rank work. I had noticed the silly error of "third" for first crusade and others like 26 for 16. As to the identification of the subject of my Figure 6, there is evidently a deadlock of opinions. My reasons were set out before and I have nothing which need be added except on a point I did not deal with. "The secret embarkation scheme requires three

Letters to the Editor

figures"—not in half a boat such as appears in the design. The argument indeed does not properly arise at all unless Iseult was alone in Prof. Loomis's boat.

W. R. LETHABY.

CHINESE AND EUROPEAN PAINTING.

GENTLEMEN,—No student of Oriental refinements can peruse the last number of your esteemed publication without feeling a thrill of enthusiasm in confronting two of its illustrations, and comparing the exquisite distinction of the masterpiece by Chou Fang with the tawdry vulgarity of the coarse

tableau vivant ascribed to Rembrandt. The subtle Chinese balance of the spaces, the supreme grace of movement in this dainty group, the delicious unconsciousness of the distinguished figures give one the sensation of the delicate perfume of frail wild-flowers. What a contrast to the vulgar, heady perfume of the meretricious Saskia in her clumsy drapery and tasteless gewgaws conventionally lighted and theatrically posed, with the cloying smirk of the Amsterdam *hausfrau en princesse de Kermesse*!

RALPH CURTIS.

Villa Sylvia, Beaulieu.

REVIEWS

THE WESTERN FRONT; Parts II, III, IV, V; 2s. each; (2) WAR DRAWINGS; Part I, 10s. 6d., separate plates 2s. 6d. each; drawings by MUIRHEAD BONE. ("Country Life", Ltd.).

Mr. Muirhead Bone has clearly justified the action of H.M. Government in employing him as an official artistic chronicler of the greatest of all wars. The great talents of Mr. Joseph Pennell have been used for the same purpose, and Mr. James McBey has, I believe, been sent to Mesopotamia on a similar errand. Turning over Mr. Bone's drawings of the battle-fields of the Somme and the Ancre, we seem already to be dealing with past history. Huge as the scale of warfare has been, it has all the same been somewhat featureless, and certainly lacking in picturesque interest. It has therefore been difficult for Mr. Bone to discover and select subjects, which stimulate the creative fancy and produce a picture, which is something more than mere illustrated journalism. The danger of this kind of work lies in the artist being merged in the mere journalist. Mr. Pennell has lately shewn a tendency to sacrifice his creative powers to mere letterpress delineation. Mr. Bone has not been content with depicting the desolate fields of France, he has visited our munition factories, and in his last number gives the result of his visits to the Fleet. Huge guns pervade his later work, and much as one may admire Mr. Bone's technical skill in dealing with such monstrous objects, one may doubt if he has really been able to infuse any artistic interest into them. Guns are inhuman and immobile, devoid of plastic sensibility. It is

only necessary to compare Mr. Bone's drawing *Mounting a Great Gun* in Part III with his now famous drawing of *The Tanks* in Part I to shew how the latter possesses a human interest, which is lacking in the former. Some of the subjects chosen, although they call for the exercise of all Mr. Bone's highest powers of delineation, yet leave an impression that as good a result of illustration might have been obtained by photography with a much less expenditure of time and artistic skill. A selection from these drawings has also been published on a larger scale. In some of these Mr. Bone's art is shewn to better effect than on the reduced scale of the cheaper issue. The enlarged drawing, *The Tanks* would have made Mr. Bone's reputation by itself; that of *Amiens Cathedral* is a genuine work of art. *The Night Picket* in this larger series is one of the drawings which convey to the spectator the sense of desolation, of latent horror or suspense, and at the same time of a soldier's duty. This is due to the inspiration of the artist, and converts a mere illustration into a work of art. It is something more than anecdotic. In later years when we review the series, perhaps our choice of the best drawings will not be the same that we should make to-day.

C. L.

CORRIGENDA.—Vol. XXX, No. CLXX, p. 172, PLATE I, for *by Abraham Calraet* read "*signed A. Calraet*": p. 176, PLATE II, B, for *signed A. I. Calraet* read *signed A. C.*

A MONTHLY CHRONICLE

TWO HISTORIC ARMOUR SALES.—During the next few weeks two sales of armour will attract all those interested in the craft of the armourer to London. Occasionally a few isolated specimens are to be found in sale catalogues, but the collectors are few and rarely part with their treasures. Messrs. Sotheby, Wilkinson and Hodge have announced a sale of prints and drawings from the Earl of Pembroke's collection at Wilton House and with these are included two interesting suits

of armour. The family tradition, which appears to go very far back, attributes the one suit to Anne de Montmorency, Constable of France, and the other to Louis de Bourbon, Duc de Montpensier, both of whom were taken prisoners by William Herbert, first Earl of Pembroke, at the Battle of St. Quentin, August 10, 1557. Traditions are dangerous even when taken with contemporary records of which I understand there are none that bear upon these armours. If any existed they



PAGEANT SHIELD ATTRIBUTED TO LUCA FUSI AND GIULIO ROMANO

were probably destroyed in one of the fires which have occurred at Wilton. We are forced therefore to examine the armours solely as military equipment, for they have no marks, monograms or heraldic devices which can aid in any correct attribution.

The magnificent armour, known to all connoisseurs as "The Pembroke Suit", which fortunately still remains at Wilton, has a chain of evidence as to its ownership, date and provenance, as perfect as one can ever hope to obtain at the present day for it is illustrated in the "Armourer's Album", now in the Victoria and Albert Museum, which records the work of the mysterious Jacobe of Greenwich. The drawing is marked "The Erle of Pembroucke," and the inclusion of the order of the Garter dates the suit as made after the year 1574, when the Earl was knighted. With the two armours under our present consideration there are no such clues, and one can but surmise that if the tradition goes beyond the late 17th century, a period when armour attributions went wildly astray, there were at one time two suits which had belonged to the above-mentioned French nobles and that these have disappeared and the traditions have been carried on and affixed to suits of later date. This occurred in several instances in the Tower Armouries, in spite of contemporary records, and for nearly two hundred years a fine suit of about 1590 was officially scheduled as belonging to William the Conqueror, a gigantic suit of about 1540 was attributed to John of Gaunt, and the armours of Queen Elizabeth's courtier, the Earl of Worcester, were shown at Windsor and in the Tower as belonging to the Black Prince.

There can be no question but that the so-called "Anne de Montmorency" Armour is of much later date than 1557. It is a good suit, russeted and decorated with bands of etching. Its interest consists in the fact that it is perfect all but the top lame of the gorget. The burgonet, pauldrons, and general feeling of the armour is most certainly suggestive of the period 1570-1590, though the breastplate might be rather earlier. The knee-cops are particularly good in craftsmanship. Even if the general style of design could be placed with certainty to the middle of the 16th century the decoration is hardly what we might suppose the Constable of France would have affected, for there is a very large amount of armour decorated in this fashion both in public and private collections which would be worn by men of lower rank. It is certainly not the kind of armour we should expect the Commander-in-Chief of the French forces to wear. The volutes on the pauldrons were in common fashion at the end of the 16th century, but they are not found in this very pronounced form as early as 1557. The other armour is of more ordinary type and might be as early as 1560-70, but here again the close helmet is of the type that

was in vogue at the end of the century and is in no way reminiscent of the strongly constructed headpieces of the days of Henry VIII. It is an interesting fact connected with this armour that, whereas in most suits the leg armour is often either of inferior workmanship or frankly modern restoration, the jambes, knee-cops and cuisses of this suit are of far better workmanship than the rest of the suit, and are extremely fine in general design and decoration. The minute border of foiled cusps which occurs all over the suit is carelessly treated on the upper parts, but on the legs it is well marked, and each cusp ends in a fleur de lys. There is a small medallion on the upper part of the breastplate which when cleaned may reveal some identification mark, but it more probably shows an antique head which the Milanese armourers of the late 16th century frequently used in this part of the design. A figure of Judith with the head of Holofernes forms part of the ornamentation which is in many respects, especially in the leg armour, from a more skilled hand than that of the first mentioned suit. The gorget does not belong to the suit and has been painted to match it, and the same may be said of the gauntlets which are of the mitten variety, of good quality but of earlier date. As far as we know there have been no additions by purchase to the Wilton House collection, so these two armours may certainly be considered to have a very clear historical pedigree in this respect, and as such should be keenly competed for, and if we can put aside the traditions and look upon them simply as fine and almost complete examples of the craft of the armourer at the end of the 16th century they should satisfy the most critical of armour collectors.

Space will not allow of a complete notice of the armour from the Breadalbane collection which is to be sold at Christie's at the beginning of July. There are no traditions connected with any of the pieces, most of which were purchased at the famous Bernal Sale in 1856, but there are several suits of outstanding interest which will make this sale a very notable occasion in the connoisseur's calendar. The shield illustrated [PLATE] is of extremely fine workmanship and forcibly suggests the second manner of Lucio Picinino the Milanese craftsman who flourished about the years 1550-1570. Much of the decoration is by the hand of Luca Penni after designs by Giulio Romano. The shield is shown in drawings by G. Mantovano and was exhibited in 1900 at the exhibition of iron work at the Burlington Fine Arts Club. There is a splendid half armour with recessed slashings whose pauldrons bear Tritons and Mermaids, a decoration particularly affected by Conrad Lochner of Nuremberg (*circa* 1567), a complete armour of the Maximilian type in perfect condition with no restoration whatever, a large number of staff weapons, Highland Claid-heamores, broad-

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swords and targes and a rare Highland gun. The gem of the collection, however, is a buffe of extraordinary workmanship signed on a brilliant gold label with the date 1538 and the name of the Negroli brothers, perhaps the finest craftsmen in

steel who have ever lived. Such things cannot be dismissed in a few words, for nearly every piece is of outstanding merit and deserves full consideration, which it is hoped may be accorded to it in a future number of *The Burlington Magazine*.

CHARLES FFOULKES.

AUCTIONS

SOTHEYBY'S first two auctions have been already noticed, but the sale of the 6th portion of the Huth library, 11-13 and 16-18 July, the 34th to 39th days of the sale of this immense conglomeration of objects, was omitted by mistake. The items include English Printing (Wynkyn de Worde); English literature (1600 c. printing); rare books on America; and miniatures MSS. Among the last are an Ethiopian MS. (30 miniatures) of circ. 1500; 15th-century Italian Petrarch, "Opere rare", and another, "Trionfi" (Florentine); and a 14th-century German Psalter stuffed with naïve and delightfully graphic illustrations, if the miniaturist does not show much technical skill.—SOTHEYBY will also sell on 30 July the remainder of the collection of early books on America formed by Kennett (1660-1728), Bishop of Peterborough. The Society for the Propagation of the Gospel, to whom this valuable collection was bequeathed,

is apparently encouraged to disperse it by the Charity Commissioners.

CHRISTIE—besides the important sale of armour noticed on p. 38, will sell on 6 and 9 July pictures belonging to Major the Hon. T. G. B. Morgan-Grenville-Gavin, M.C., the owner of the armour already mentioned; to the late Sir Hugh Lane; to Mr. S. E. Kennedy; and to others. Major Gavin's *Mary Countess of Bredalbane* (an impressive Beechey) (44); *Boy asking alms* (Nicolaes Maes) (56); *The Macnab* (a fine Raeburn) (60); *The Gardener* (Teniers) (60); and *Earl of Warwick* (Van Dyck) (68) are illustrated in the catalogue.—As regards the *Hope Athene* the rapid description, last month, "ascribed to Pheidias", of course means that the statue, a Roman copy, is after a supposed Pheidian design. The catalogue of the *Hope* sculptures is fully illustrated. That sale, as already noticed, begins on 23 July.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- BAYES, CALLE TALLERS 32, BARCELONA.
DOMÈNECH (Rafael). *Sorolla, su Vida y su Arte*; xxxvi pp., 116 illust.; N.P.
BIEGELAAR AND JANSEN, Utrecht.
ENGELN (Jonck. C.), COSTER (H. P.) etc. (ed.), *De Nederlandsche Musea*; Jaarg. 1, Afl. iv.
[No. II, III have not been received. Notice of No. 1, B.M., June, p. 237. The price is not stated.]
BLACKWELL, Broad St., Oxford.
JOHNSON (Christopher) and JONES (E. B. C.) *Windows* (verse). 32 pp.; 1s.
CECIL PALMER AND HAYWARD, Oakley House, Bloomsbury St., W.C.
Die Hohenzollern Dämmerung—The Twilight of the Hohenzollerns; 12 illust. by Glyn Philpot, A.R.A., with titles and publishers' note; in German and English. 5s.
COPENHAGEN MUSEUM OF ART (Gyldendalske Boghandel). *Kunstmuseets Aarskrift 1916*; 163 pp., 71 illust. (2 col.); Kr. 6.50.
FITFIELD, Clifford's Inn, E.C.
CROSS (Norman). *The Red Planet and other poems*; 63 pp.; 2s.
DREW (Bernard). *A Garden of Dreams, new poems*; 60 pp.; 2s.
KEGAN PAUL, etc., Broadway House, 68-74 Carter Lane, E.C.
STEWART (Basil), etc. *On Collecting Japanese Colour-Prints, being an Introduction to the Study and Collection of the Colour-prints of the Ukiyoe School of Japan*; illustrated by Examples from the Author's Collection; xii + 124 pp., 18 pl.; 6s.
'LA REVISTA', Barcelona.
L'Obra d'Isidore Nonell; Pròleg de Eugeni d'Ors; Biografia de Alexandre Plana; Estudis de Francesc Pujols, Ramon Raventós, Raimon Casellas, Francesc Vayreda, Joan Sacs, Joaquim Folch i Torres, i Romà Jori; 173 pp., 16 illust.; 3 pess.
PUTNAM'S SONS, 24 Bedford St., W.C. and New York.
GRAVES (F. M.). *Catalogue of the loan Exhibition of Relics of past and present wars, held at South Lodge, Horsham, August 7th, 1916*; ix + 62 pp., 3 pl.; 250 copies; N.P.

- SIR ISAAC PITMAN AND SONS, 1 Amen Corner, E.C.
WORTHING (Mary E.). *An Embroidery Pattern Book*, with foreword by W. R. Lethaby; viii. + 171 pp., 82 pl.; 5s.
PAMPHLETS.—*Ausstellung der senfer Altarfügel der Konrad Wits in der öffentlichen Kunstsammlung zu Basel*; Vorwort v. Prof. Paul Ganz; 20 pp., 10 illust. [The catalogue of what appears to be a very interesting collection of works by this interesting Constance contemporary of Jan van Eyck and Marsaccio.]
PERIODICALS.—*American Art News* (weekly)—*Apollon* (Petrograd), 1917, 1—*Architect* (weekly)—*Art in America* (bi-monthly)—*Art World* (N. Y.), May 1917—*Bianco e Nero* (Milan) (fortnightly)—*Boletín de la Sociedad Española de Excursiones* (quarterly)—*Bulletin of the Alliance Française* (fortnightly)—*Carnet des Artistes* (fortnightly)—*Church Quarterly Review* (quarterly)—*Cleveland, Museum of Art* (Ohio), IV, 4—*Connoisseur* (monthly)—*Country Life* (weekly)—*Fine Art Trade Journal* (monthly)—*Gazette des Beaux Arts* (quarterly)—*Illustrated London News* (weekly)—*Imperial Arts League Journal*—*John Rylands Library, Manchester Bulletin* (quarterly)—*Kokka*, 323—*L'Arte* (bi-monthly)—*Les Arts*—*Minneapolis, Institute of Arts, Bulletin*, vi, 5—*New York Metropolitan Museum of Arts* (monthly) and Supplement, *The Egyptian Expedition 1915-16*—*Onze Kunst* (monthly)—*Oud-Holland* (quarterly)—*Print Collectors' Quarterly* (quarterly)—*Quarterly Notebook* (Kansas City) (quarterly)—*Quarterly Review* (quarterly)—*Revista Nova* (Barcelona) (fortnightly)—*Town Planning Review*, vii, 2.
REPRODUCTIONS.—BRITISH AMBULANCE COMMITTEE to the service de Santé Militaire, 23a Bruton St., W. 1. *Catalogue of "The Artists' Portfolio"*; 37 reproductions by the Photophane Co. [We are informed by the Committee that a limited number of these catalogues can be obtained at the Committee Rooms; price 10s. each.]—*Medici Society, Ltd.*, 7 Grafton St., W.: Durer drawing, ink and white on blue paper, *Hands in the Act of Prayer*, 3s. 6d. [A very successful reproduction.]
TRADE CATALOGUES.—*Norstedts Nyheter* (Stockholm), N.r 4 + 5—*Maggs*, 109 Strand, No. 357 *Engravings, Etchings and Drawings*, illust.



"THE ADORATION OF THE MAGI" A CONTEMPORARY COPY OF A LOST PICTURE BY HUGO VAN DER GOES, VICTORIA ART GALLERY, LONDON

A PICTURE BY HUGO VAN DER GOES AT BATH

BY SIR MARTIN CONWAY

THE existence of this picture has been known for some years to students of early Netherlands art, and it has been exhibited in London (at the Guildhall) at least on one occasion, but no good reproduction of it has ever been published. The authorship of the design is not doubtful. It bears every mark characteristic of Hugo van der Goes, but in the opinion of some of the best critics the handiwork is not his but that of an approximately contemporary copyist. The provenance of the work is not recorded. There is an inferior copy of the same original in the National Museum at Madrid. The subject is the *Adoration of the Magi* reduced to its simplest elements, the figures being shown as half-lengths only. Madonna pictures, wider than they are high, and composed of half-lengths, are not a common form of Flemish design. We associate the type most commonly with Venice. The arrangement, however, might have occurred to any artist, and it is not necessary to postulate a foreign influence to account for it. The hairy second king depicts a model who reappears on the wing of a diptych known by copies at Altenburg and in the Bargello. He is also seen in the dexter wing of the Portinari altar-piece, in the Bruges *Death of the Virgin*, and as John the Baptist behind the donor on the panel in Amsterdam Museum—all of them pictures painted by Hugo in his central period before his retirement into the convent. *The Magi* is perhaps the earliest of this group. There are reminiscences of Roger van der Weyden in the

Child and S. Joseph. Hugo shares the last mentioned with Memling, and it is probably this resemblance that led to the false ascription of the Bath picture to that painter.

It is noteworthy that *The Adoration of the Magi* is the subject of no fewer than four other pictures by Hugo in the relatively small number of his known compositions. The earliest is the attractive little triptych in the Liechtenstein collection. At Petrograd it recurs on the central panel of a triptych in very bad condition. Next comes the lost masterpiece whereof there is a poor copy at Berlin and an imitation by Gerard David at Munich, and finally there is the admirable panel at Berlin, brought over in recent years from the Convent of Montforte in Spain. It is interesting to follow the master's development as progressively manifested in his treatment of the same subject at different periods of his career. The last mentioned shows him at his maturest and best, when the forceful brutality of his central years of excitement and energy had given place to a more refined touch, a more delicate sentiment, and a profounder understanding of human nature manifested in various types and at different ages. The Bath picture exemplifies the artist before he had freed himself of the bondage of tradition. It shows the carefulness of his observation and the thoroughness of his workmanship. The patient observation of Hugo's earlier period bore fruit in the mastery with which it was rewarded. The Bath picture represents an interesting intermediate stage.

ENGLISH PRIMITIVES—V

BY W. R. LETHABY

MATTHEW PARIS AND FRIAR WILLIAM.



MATTHEW PARIS, born about 1200, was educated in the monastic school at S. Albans,

"at that time a place of art and learning".

He became a monk in 1217 and from 1236 was the chief of the scriptorium.

He travelled, was a man of affairs, "in vigor and brightness he stands before every other English chronicler";

he was a genius in fact. Reacting from the view that the MSS. of his works were written by himself, Sir T. D. Hardy took up a negative position and seems to allow nothing to his own hand except the Inventory of Rings and Gems and the drawing of an elephant:—

"It was impossible that he should have devoted his time to caligraphy . . . incredible".

Such a busy man would not have known heraldry, and so on. However he set out the facts that:—

"a contemporary well acquainted with him" celebrates not only his excellence as a historian but "his skill in working in metal and in painting".

Walsingham had testified that M. Paris was a *pictor peroptimus* and left many books written with

his own hand and illuminated with pictures. The writer in the Dictionary of Natural Biography thinks that M. Paris "performed a vast amount of manual work both as a scribe and as an illustrator." Mr. J. A. Herbert says that many of the MSS. were written and illustrated either by M. Paris or under his direction:—

"One of the most interesting is Royal 14, c. vii . . . We see him kneeling before the Virgin and Child in a drawing, perhaps by his own hand at the beginning of the volume".

This is the fine drawing which I shall call the *Virgin's Kiss* which was illustrated in part II and to which I shall return when after examining some other works we have gained some material for comparison. The most important work is the MS. of "The Major Chronicle" in two volumes now at Corpus Christi College, Cambridge (26 and 16). It has a note saying it was presented to S. Albans by Matthew Paris and many marginal notes indicating the parts "which he wished to leave out when abridging his history for the king's eyes" (Luard, III, p. xvi). Throughout these

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volumes many marginal "signs" are drawn which suggest the matters dealt with in the text. Thus in the space of a few pages there are: a sword, crozier and mitre, a shield reversed; sun, moon and earth (an eclipse), man threshing (harvest) and "The Bell of the Commune of London" (Fig. 1). A shield or a mitre shows where some great personage or bishop is mentioned: when it is reversed it signifies death; a little building refers to some structure. Where the crown of thorns and a new coinage are mentioned they are sketched.¹

These "signs" are referred to in the text of the works. They pass naturally into marginal illustrations. Of such in Vol. I may be noted *Lear with his three daughters*, one being "Cordeilla"; *Alexander with his feet on a lion and a dragon*; *The Nativity*; *The Crucifixion* (Dr. James notes that four nails are shown, the feet being separately nailed); *The Virgin and Child*.²

Vol. II begins with a list of kings; an itinerary to and a map of the Holy Land (man leading a camel); a medallion of King Alfred; the Shield of Faith and the Soul. Here is a large drawing of the elephant which was presented to Henry III in 1255 with the *Magister Bestie*, Henry of Florence, also a map of Britain and a mappa Mundi. At the end are "three splendid coloured drawings": Busto of *The Virgin and Child Crowned*; a *Head of the Dying Christ*; and the *Holy Face* or *Veronica* (on fine vellum pasted in), this is a beautiful head and bust of Christ, full face

FIG. 1.—"SIGNS"

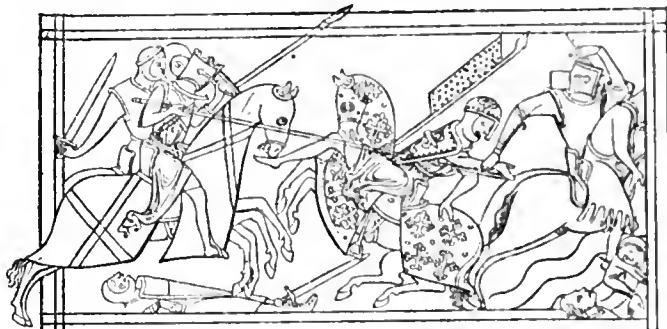


FIG. 2.—FROM "THE LIFE OF OFFA I"

coloured on a brown ground on which are also the letters A.ω. in white.

This MS. was certainly worked over and revised

¹ The smaller signs are very well drawn and evidently by the same hand as the marginal illustrations which are, in fact, only larger "signs". These illustrations vary from battles to dancing girls.

² In Vol. II we have *The Coronation of Henry III*; *His crossing to France in 1230*, the ship having three lions on the sail; *S. Francis Preaching to the Birds* and *S. Francis Receiving the Stigmata* from a symbolical seraph; *The Knight Sparing His Enemy* for reverence of the cross, &c., &c.

by the author, and the marginal illustrations must either have been done by himself or according to his instructions. The whole was conceived as a history with marginal "signs" and illustrations. Under the year 1241 is a sketch of an elephant which must have been by the same hand which made the larger drawings of an elephant; here again we have the words *Magister Bestie*. And in 1245 is a drawing of Pope Innocent holding a scroll—"Dies ista dies irae". Similar scrolls occur in the life of Offa I. In 1247 Henry III carried the relic of the Holy Blood



FIG. 3.—FROM "THE LIFE OF OFFA I"

which he had acquired to Westminster Abbey. The chronicler tells how he saw it himself and that the king asked him to describe the scene fully. This drawing is evidently part of the answer to the request. The king was beardless, wore the fashionable bliaut, and walked under a canopy elevating the precious vessel in his hands. The vestment of one of the bishops in the procession has a pattern powdered over it of a dot in a crescent. We shall find this repeated again, also the gesture with which this figure holds up his drapery. The drawing is certainly by the artist of the *Virgin's Kiss*.

Another important book is the MS. Nero, D, 1. According to Dr. Luard who edited it the volume was used by M. Paris at different times and places for his collections and was also used after his death. It begins with the lives of the two Offas which are followed by lives of the Abbots—"certainly compiled by Paris". On folio 143 begins the Inventory of Rings and Gems with rough sketches which are interesting as illustrations made for record purposes; it is referred to in the text of the Chronicle. On folio 168 is another fine drawing of the elephant. It shows such close observation that a sketch must have been drawn from the beast. It is practically a life drawing; a second note of the beast's trunk shows how it bent towards the mouth.³ FIGURES 2 and 3 are from "The Life of Offa I"; FIGURE 4

³ This is probably the original study, the magister does not appear. This drawing is brushed over with thin tempera of dark grey. In the sketch book of Villard de Honnecourt (c. 1260) is a much inferior drawing of a lion *contrafait a vis*, and early in the 14th cent. an English monk is recorded to have wrought a crucifix having a naked man before him.

is from "The Life of Offa II"; it is given for comparison with FIGURE 5 from the Guthlac roll, which is usually dated c. 1190, but I doubt its being earlier than 1230-40.

At folio 170 are about sixty heraldic shields; the earliest known roll of arms. They are exactly like those on the margins of the Chronicle and doubtless were the collection there made use of. The series begins with the King's Shield; on the back there are notes for additions, one being Leon and Castille which suggests that the earlier part was not later than Eleanor's marriage in 1254.⁴ The Lives of the two Offas mentioned above are illustrated by two hands, the first seven drawings being at least a generation earlier than the others. The life of the second Offa was not written by M. Paris, but is older than his time, and it has been argued that the first part cannot be his as it is mythical. I have no doubt, however, that the first seven drawings were at least done in the time of M. Paris. Mr. O. Barron has pointed out that the

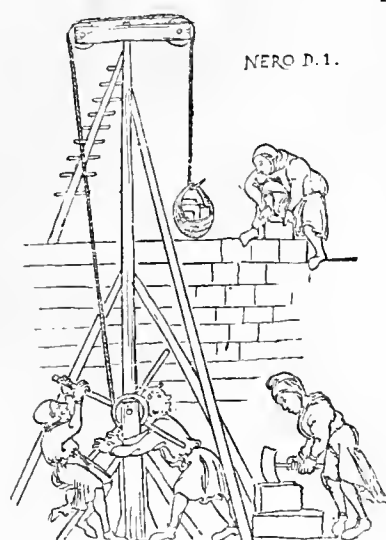


FIG. 4.—FROM "THE LIFE OF OFFA II" Again the earlier drawings of the life are so closely related to the writing that it is evident both were by the same author. Offa kissing his son recalls *The Virgin's Kiss* and in the Cambridge MS. the peace made between Henry III and King Louis is represented by a similar kiss. Many small details show that most of the drawings are by one artist. Thus the crown of Offa is found practically repeated together with the shields of King John and Henry in the Minor History and also on the head of *The Kissing Virgin*. Again a "sign" figure drawn against

⁴ The beasts on the English shield are called either lions or leopards; white seems to have been used separately from silver; there are also other interesting technical points. In the Chronicle there are dimidiated shields. At folio 182 is an itinerary to Rome and Naples over "Mount Senis"; a table of the winds follows—a circle divided into sixteen points, "North North West", &c., like a modern compass.

⁵ *The Ancestor*, vol. v.

heraldry of these particular drawings was by the same hand which drew the shields in the Chronicles, but he accepted the view that they were later than the time of M. Paris.⁵ Dr. Luard, however, says:—

"If not designed by M. Paris himself they were certainly executed under his direction and at the time when the Chronicle was written, and therefore all of them before 1259".

a charter of Offa in another part of the volume is obviously by the artist of the Offa drawings. The thrones are also similar in the Lives and in the Chronicle. The

MS. of "The Major Chronicle" (B.M. Nero, D, 5) is inferior to that at Cambridge from which it was copied, but I only know the former by descriptions and some illustrations. It opens with a "map (scema) of our quarter of the



FIG. 5.—FROM THE GUTHLAC ROLL

world which according to philosophers is a sphere".⁶ The description says further that the *Mappa Mundi* in the King's Chamber at Westminster was figured according to the direction of M. Paris.

The Minor History (Roy. 14, c, vii), to which we will now return, also has many marginal illustrations; some are repetitions of those in the Major Chronicle, and some are varied. Two Templars on one horse is one subject. Against the record of the relic of Christ's footprints, which the king gave to Westminster, *The Ascension* is drawn. Many points go to suggest that this volume was prepared for the king. It begins with an Itinerary from London to Naples on a more important scale than the other.⁷ Then comes the noble drawing of *The Virgin's Kiss* illustrated in part II, with M. Paris kneeling at her feet; this is the dedication of the book. It is followed by portraits of the eight kings from William the Conqueror to Henry III, four to a page. They are seated in arched niches, the grounds of which are alternately red and blue.⁸ These portraits are obviously part of the original scheme; indeed all

⁶ The form of the Mediterranean must have been derived from some comparatively accurate source, possibly from a Venetian chart, as Venice and the Venetian Sea are named and the form of Greece is the best of all. The nearer coast is a vague guess with Brittany, Normandy and Flanders noted on it. The British Isles, if they were shown, have been cut away. This map is more scientific than the Hereford *Mappa Mundi* by Richard of Haldingham, c. 1280, but hardly better than the 10th century Saxon Map in the B. M.

⁷ Of London, the starting point, a little view is given, which holds the idea of representing a city as it is; we can gather from it the fact that the high leaded spire of S. Paul's had been completed by the middle of the 13th century. The City of Paris is shown on its island on the Seine and Lyons between the Rhone and Saone. A map of the Holy Land follows, and then one of England.

⁸ Henry III is not bearded; an inscription below his figure which must be considered a portrait says he had governed England in peace, restored Westminster Abbey and made the shrine of S. Edward of purest gold and precious stones.

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these drawings, as Madden said :—

"may be considered as prefatory matter pertaining to the Chronicle".

All was the work of M. Paris himself or planned



FIG. 6.—S. PETER, FAABERG (RESTORATION BY T. C. EASTWELL)

by him. His name is written against his "signature" figure which kneels before the Virgin. The spelling of his name has been corrected, but Hardy pointed out that even so it did not

follow the form the author used. On the other hand the lettering in alternate red and blue is exactly like inscriptions on the maps, and must be contemporary.⁹ Below is another inscription which was evidently personal to the author, and explains the whole thought of the design :—

O happy kiss by suckling's lips impressed, &c., &c.

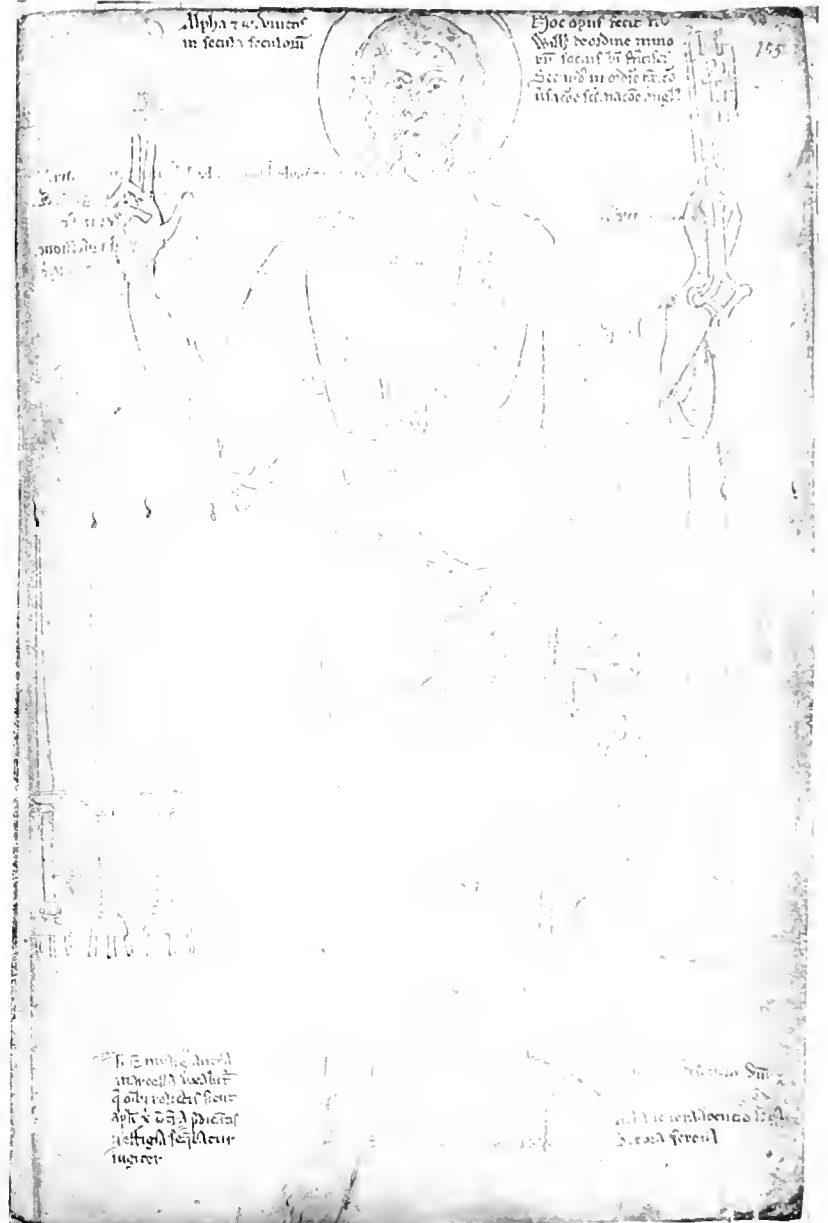
The correspondences between this noble design and the large number of other illustrations, ranging from small marginal "signs" to important drawings, are so many and so close as to seem to prove that all are by the same hand.¹⁰ The drapery is powerfully cast in sweeping curves drawn with long strong lines.¹¹ The style at once recalls that of Walter of Colchester, the master praised by M. Paris, and the way the mantle is caught up over the left hand helps to explain the action of the Virgin of *The Crucifixion* at S. Albans. The colouring is in fair transparent washes, the mantle is light green strengthened by a second shadow tint reinforcing the drawing in a tradition derived from Saxon drawings; the super-tunic of yellow is also shadowed with a deeper tint. The lower tunic is of light blue shadowed with light crimson; this is done systematically, the "lights" of the folds being the blue and the hollows the rose-colour, giving a beautiful "shot" effect. The middle of the nimbus is red which throws up the fairness of the head. The shoes are black with a longitudinal bar of white. She gives the Child a bright red apple. The border is banded in green, yellow and red. Altogether this drawing is a wonderful work. If it is the earliest of its type it is a creation of genius: the composition is strong as a pillar, the colour fair and gay, the expression elevated and tender beyond description. This strangely neglected example of our national art may safely be dated c. 1250. That it is the prototype of the Chichester *Rapturous Virgin* at once springs to view and the subject of that too is seen to have been conceived as *The Virgin's Kiss*.¹²

⁹ It seems possible that for such a "monumental inscription" he may have varied from his usual *Matheus*.

¹⁰ Thus the sail of a galley on the sea in the map of Palestine is spotted over with the identical little crescents and dots which appear on the Virgin's robe. Her crown is exactly like those which appear on the margins of the Chronicle as "signs" and again like that worn by the king in the life of Offa I. Even the kissing action appears again in this Life of Offa and as a marginal illustration in the Minor History to the reconciliation of the King and Earl Marshal. The borders crossed at the corners occur again in the Life of Offa and Lives of the Abbots and they seem to be essentially a scribe's method and not a painter's [see FIGURE 2].

¹¹ In the drawing of the drapery some of the lines end with the "blob" which becomes more marked in the Chertsey tiles.

¹² We find in the latter the same general idea and the same technical problem of obtaining symmetry with lateral action. Compare also the swift powerful drawing, the catching up of the mantle over the left arm, the powdering of the drapery, the red fruit and the neat little shoes. (King, who published an engraving of the Roundel two years after its discovery in 1829, specially mentions the Virgin's shoes of dark blue with gill ornaments.)



Altogether I am drawn more and more to the conclusion that the Chichester Roundel must be a work of the S. Albans school. To be definite, I will venture to suggest that it is by the Master Richard mentioned below.

The drawings are an integral part of the work of M. Paris, and although some of them might be copied by his assistants from one book into another, the whole idea must have been his. Matthew Paris was a man of powerful genius, full of curiosity and originality; he was a painter, sculptor, goldsmith, scribe, herald, historian, a man of science and man of affairs, a great Englishman. Dr. Haseloff, speaking of our MSS. at the middle of the 13th century, says:—

It is from S. Albans Abbey that the most characteristic works of the new [Gothic] style come; they are those of the celebrated chronicler Matthew Paris, universal artist, painter, sculptor and goldsmith. In the Lives of the Abbots it is said that there was not his equal in the Latin world. He excelled in expressing character and profound sentiment. The large Madonna which opens his history (Royal 14 E, vii) gives a just idea of his gifts. He was still faithful to the Romanesque tradition but the moving lines manifest the transitional tendencies.¹³

Since writing so far I have had the pleasure of reading Mr. Andreas Lindblom's account of Gothic painting in Sweden and Norway, in which he has given much attention to English influences. He brings into prominence a painting of S. Peter at Faaberg [PLATE, A] which must be, as he supposes, either a work of Matthew Paris himself, who is known to have spent some time in Norway, or of someone in his circle.¹⁴ That it is indeed by M. Paris is made still more probable by the fact that the design is clearly based on a close study of the Christ of Friar William described below.¹⁵ Fig. 6 is a restoration by Mr. T. C. Eastwell of Mr. Lindblom's photographic plate. The foliage scrolls, white on green, are like S. Albans work. Mr. Lindblom devotes a section of his work to "the problem of Matthew Paris." He accepts B. M. Royal 14, c. vii, the MS. 26 and 16 at Corpus Christi College, and part of B. M. Nero D, I as being by M. Paris, and also suggests that the Apocalypse at Trinity College is an early work of his, and that the drawings in the Psalter B. M. 2, A, xxii are his also.¹⁶ In the three first named is

¹³ Michel's *Histoire de l'Art*.

¹⁴ The figure is about 4½ ft. high, strongly drawn, clothed in white tunic and mantle and set on a deep red ground. In his upraised left hand the saint holds a book and in his right, also raised, he holds the keys. The drapery is shaded with greenish grey and the tunic has a simple powdered pattern of groups of three spots. The head is vigorous and intense and has a short beard, the nimbus is dotted around the margin. Compare the drapery with that of the S. Faith at Westminster.

¹⁵ Mr. Lindblom argues that a "table" of the Bergen school is a work c. 1225 and depends on the Peterborough school. I think the Bergen works are probably all later than 1250 and depend on S. Albans influence. The Bergen Christ has gradated tones on the drapery, this in England would mean c. 1270. Moreover it was done on a silver ground with engraved patterns, and this was an English tradition, as is shewn by a fine wooden tomb-chest at Salisbury, c. 1260.

¹⁶ He points out that the earlier drawings in this Life of Oifa are in the same ink as the writing. He attributes the Paris

found a homogeneous style already old for its time and:—

"sentiment and conception of exquisite delicacy. The coming of M. Paris to Norway was of the greatest importance for the history of art and evidence of the close cultural relations which then united England and Norway."

FRIAR WILLIAM, FRANCISCAN (c. 1190-1232).

On folio 155 of the collections of Matthew Paris is a large drawing of Christ standing between the seven candlesticks [PLATE, B]. His right hand is raised in blessing, and in the left are two great keys; by the head is written *Alpha et ω secula seculorum*. It is the Christ of the Revelation.¹⁷ On the other side of the head is written: "Hoc opus fecit Frater Willelmus de Ordine Minorum, socius beati Francisci, secundo in ordine ipso, conversatione sanctus, natione Anglicus." This must be a personal tribute added by another, presumably M. Paris. Towards the bottom of the page is written, "Brevis descriptio Domini: Acta severa, locutio sera, set ora serena." The drawing is about 14 inches high and has been cut down. It is a very noble draped figure, the garments being less formal than those of M. Paris, and very delicately drawn.¹⁸ As this drawing can hardly be later than 1230 it is extraordinarily advanced, and suggests that the friars were at this time in the van of the development. If Friar William was the second Englishman to join the Franciscans he must have done so about the year 1223, when they came to England, and he can hardly have been born later than 1190.¹⁹ Friar William seems to have been well known to M. Paris, for in the Chronicle, where a full account of the life and rule of S. Francis is given under the year of his death, 1227, M. Paris has drawn on the margin a minorite friar with the description: "Frater Willelmus natione Anglicus Socius Sancti Francisci."²⁰ The great drawing is no amateur sketch in a scrap-book, it is the design of a master who must have been one of the foremost artists of his time, it is as M. Paris calls it, an "opus," indeed a "magnum opus," and as such

Apocalypse (c. 1260) to S. Albans. I fully agree that the Trin. Coll. MS. is a S. Albans work; in the *Worship of the Lamb* we have a *Rapturous Virgin*, which I will attribute to Master Richard. Through Dr. M. R. James I have been referred to another M. Paris MS. published by M. Paul Meyer.

¹⁷ "I heard a great voice as of a trumpet saying I am Alpha and Omega, the first and the last. And I turned and I saw seven golden candlesticks and in the midst one like unto the Son of man clothed with a garment down to the foot . . . I am he that liveth and was dead, and behold I am alive for ever more, Amen; and have the keys of hell and of death."

¹⁸ The mantle is cast over the left shoulder and the other end is brought around the waist and thrown up over the same arm from which it falls straight making elaborate stepped folds. The convoluted edges of the drapery here are very much like those of the drapery of S. Faith at Westminster, and the upper part has many little round ended creases like others on the Chertsey tiles. [cf. FIGURE 6] The brevis descriptio is by William (?)

¹⁹ Rokewode has traced two or three Friars William.

²⁰ M. Paris seems to have had some special interest in the person, moreover the Christ drawing appears to belong to the S. Albans school of design. The marginal sketch must be a "portrait."

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it was treasured. The very delicate drawing in ink line is shaded by slight washes and light tinting, which looks much like silver point work. I suppose it was done with the lead.²¹ This important work of our national art is worthy of being enlarged in mosaic to twenty feet high. Rokewode, whose study of the Painted Chamber of Westminster was a foundation well and truly laid for the study of the Court School of Painting in the 13th century, refers to this drawing as "possessing extraordinary merit" as a work of "English Art." He notes that amongst the early disciples of S. Francis was a Gulielmus Anglicus, famous for his learning and sanctity, who died at Assisi, and was buried near S. Francis in 1232; also two other Williams. In Brewer's "Monumenta" I have found, in an account of the coming of the Friars, the interesting statement that the second friar to be received (? 1225) was Frater Willelmus de Londonia, he had been formerly dumb, but recovered his speech by the merit of S. Ethelburga; he was *in arte scissoria famosus*, and received the habit in London. This man, famous in the art of the tailor, was probably an embroiderer. The orders of Henry III for gorgeous embroideries were addressed to J. de Somercote et Rogero Scissori.

He thus may have been an artist designer before he joined the Order. We may perhaps suppose from the time of the reception that he was born not later than 1190, or even 1180. When I had got so far I asked Mr. Robert Steele if anything more were known of Friar William, and he referred me to "Collectanea Franciscana" (1914), in which

²¹ A note at the back says that the page should be left blank so that the figure might be seen when the diaphanous parchment was held up to the light. On doing this now the shading tells strongly, and this altogether remarkable "opus" is seen to full effect. It may be that it was a kind of mystery picture shown in front of a candle while preaching. It was not drawn in the book but on a sheet afterwards taken for the book as is shown by the lines ruled for writing being only at the back, also by the cutting down by which it has lost at least three inches each way.

"PAUL CÉZANNE" BY AMBROISE VOLLARD: PARIS, 1915 A REVIEW BY ROGER FRY

IN a society which is as indifferent to works of art as our modern industrialism it seems paradoxical that artists of all kinds should loom so large in the general consciousness of mankind—that they should be remembered with reverence and boasted of as national assets when statesmen, lawyers and soldiers are forgotten. The great mass of modern men could rub along happily enough without works of art or at least without new ones, but society would be sensibly more bored if the artist died out altogether. The fact is that every honest bourgeois, however sedate and correct his life,

Dr. A. G. Little has published the drawing, with some interesting notes. Dr. Little identifies the author of the drawing with:—

"the holy friar William, whose bones, made famous by miracles, rest in the Church of S. Francis".²²

He was buried in 1232 and ceased to work miracles, so as not to compete with Francis. That this was indeed our William seems to be made certain by a notice in the Register of the Grey Friars in London, where is mentioned:—

"the blessed brother William, who was truly obedient, who obeyed his guardian after his death".

That is—the "William an English friar" whose tomb and portrait are in the Church of S. Francis at Assisi (Little, p. 7), was one in whom the Grey Friars of London were specially interested, and they would be specially interested in that William of London who was the second to join the English branch of the order. Again there is another notice speaking of him as:—

"Brother William of England, layman, who had been perfect in religion". (Little, p. 7.)

Now we have seen that our William was a layman. Moreover, M. Paris, as we saw, spoke of his sanctity.²³

Dr. Little has not mentioned the notice quoted above from the account of the coming of the order.²⁴

²² From an account of 1280.

²³ Dr. Little has remarked the enormous preponderance of priests amongst the early members of the order, in some lists he gives the proportion must be about 1 to 16.

²⁴ On referring to Mr. Steele, I find that Dr. Little is disposed to think that William of London was not the painter, but that the painter was the second in the whole order. The time was short for William of London to become a personal companion, but we are told that "the most perfect brother William the Englishman" succeeded John de Capella who hanged himself. Here it is recorded that William was not an early companion. Is it likely then that he was the second in the whole order? If he had been would he not have come on the English mission? In any case our English Fra Angelico is an interesting person who has only been neglected because he was not a foreigner. I do not think there is anything specially Italian in the style of the drapery. Nor do I think there was a sword in Christ's mouth, the horizontal lines are only accidental.

keeps a hidden and scarce-admitted yearning for that other life of complete individualism which hard necessity or the desire for success has denied him. In contemplating the artist he tastes vicariously these forbidden joys. He regards the artist as a strange species, half idiot, half divine, but above all irresponsibly and irredeemably himself. He seems equally strange in his outrageous egoism and his superb devotion to an idea.

Also in a world where the individual is squeezed and moulded and polished by the pressure of his fellow-men the artist remains irreclaimably individual—in a world where everyone else is being

“Paul Cézanne” by Ambroise Vollard

perpetually educated the artist remains ineducable—where others are shaped he grows. Cézanne realized the type of the artist in its purest most unmitigated form, and M. Vollard has had the wit to write a book about Cézanne and not about Cézanne's pictures. The time may come when we shall require a complete study of Cézanne's work, a measured judgment of his achievement and position—it would probably be rash to attempt it as yet. Meanwhile we have M. Vollard's portrait, at once documented and captivating. Should the book ever become as well known as it deserves there would be, one guesses, ten people fascinated by Cézanne for one who would walk down the street to see his pictures.

The art historian may sometimes regret that Vasari did not give us more of the aesthetics of his time, but Vasari knew his business, knew, perhaps, that the aesthetics of an age are quickly superseded but that the human document remains of perennial interest to mankind. M. Vollard has played Vasari to Cézanne and done so with the same directness and simplicity, the same narrative ease, the same insatiable delight in the oddities and idiosyncrasies of his subject. And what a model he had to paint! Every word and every gesture he records stick out with the rugged relief of a character in which everything is due to the compulsion of inner forces, in which nothing has been planed down or smoothed away by external pressure—not that external pressure was absent but that the inner compulsion—the inevitable bent of Cézanne's temperament was irresistible. In one very important detail Cézanne was spared by life—he always had enough to live on. The thought of a Cézanne having to earn his living is altogether too tragic. But if life spared him in this respect his temperament spared him nothing—for this rough Provençal countryman had so exasperated a sensibility that the smallest detail of daily life, the barking of a dog, the noise of a lift in a neighbouring house, the dread of being touched even by his own son might produce at any moment a nervous explosion. At such times his first relief was in cursing and swearing, but if this failed the chances were that his anger vented itself on his pictures—he would cut one to pieces with his palette knife, or failing that roll it up and throw it into the stove. M. Vollard describes with delightful humour the tortures he endured in the innumerable sittings which he gave Cézanne for his portrait—with what care he avoided any subject of conversation which might lead to misunderstanding. But with all his adroitness there were one or two crises in which the portrait was threatened with the dreaded knife—fortunately Cézanne always found some other work on which to vent his indignation, and the portrait survived, though after a hundred and fifteen sittings, in which Cézanne exacted the

immobility of an apple, the portrait was left incomplete. “I am not displeased with the shirt front,” was Cézanne's characteristic appreciation.

Two phrases continually recur in Cézanne's conversation which show his curious idiosyncrasies. One the often-quoted one of his dread that anyone might “*lui jeter le grappin dessus*” and the other “*moi qui suis faible dans la vie*.” They express his constant attitude of distrust of his kind—for him all women were “*des veaux et des calculatrices*”—his dread of any possible invasion of his personality, and his sense of impotence in face of the forces of life.

None the less, though he pathetically exaggerated his weakness he never seems to have had the least doubt about his supreme greatness as an artist; what troubled and irritated him was his incapacity to express his “sensation” in such terms as would make its meaning evident to the world. It was for this reason that he struggled so obstinately and hopelessly to get into the “Salon de M. Bougereau”. His attitude to conventional art was a strange mixture of admiration at its skill and of an overwhelming horror of its emptiness—of its so “horrible resemblance”.

The fact is Cézanne had almost no intellectual independence, he accepted all the conventions wholesale in the pathetic belief that it was the only way of safety for one “so feeble in life”. So he continued to believe in the Catholic Church not from any religious conviction but because “Rome was so strong”—so too he believed in the power and importance of the “Salon de Bougereau” which he hated as much as he feared. So too with what seems a paradoxical humility he let it be known, when his fame had already been established among the intelligent, that he would be glad to have the Legion of Honour. But here too he was destined to fail. The weighty influence and distinguished position of his friends could avail nothing against the undisguised horror with which any official heard the dreaded name of Cézanne. And it appeared that Cézanne was the only artist in France for whom this distinction was inaccessible, even through “influence”. Nothing is stranger in his life than the contrast between the idea the public formed of Cézanne and the reality. He was one of those men destined to give rise to a legend which completely obscured the reality. He was spoken of as the most violent of revolutionaries—Communist and Anarchist were the favourite epithets—and all the time he was a timid little country gentleman of immaculate respectability who subscribed whole-heartedly to any reactionary opinion which could establish his “soundness”. He was a timid little man who really believed in only one thing, “his little sensation”, who laboured incessantly to express this peculiar quality and who had not the faintest notion of doing anything that could shock the feelings of

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any mortal man or woman. No wonder then that when he looked up from his work and surveyed the world with his troubled and imperfect intellectual vision he was amazed and perturbed at the violent antagonism which he had all unconsciously provoked. No wonder that he became a shy, distrustful misanthrope, almost incapable of any association with his kind.

I have suggested that Cézanne was the perfect realisation of the type of the artist—I doubt whether in the whole of Vasari's great picture gallery there is a more complete type of "original". But in order to accept this we must banish from our mind the conventional idea of the artist as a man of flamboyant habits and calculated pose. Nothing is less possible to the real artist than pose—he is less capable of it than the ordinary man of business because more than anyone else his external activities are determined from within by needs and instincts which he himself barely recognizes.

On the other hand the imitation artist is a past master of pose, he poses as the sport of natural inclinations whilst he is really deliberately exploiting his caprices; and as he has a natural instinct for the limelight this variety of the "Cabotin" generally manages to sit for the portrait of the artist, Cézanne then, though his external life was that of the most irreproachable of country gentlemen, though he went to mass every Sunday and never willingly left the intimacy of family life, was none the less the purest and most unadulterated of artists, the most narrowly confined to his single activity, the most purely disinterested and the most frankly egoistic of men.

Cézanne had no intellectual independence. I doubt if he had the faintest conception of intellectual truth, but this is not to deny that he had a powerful mind. On the contrary he had a profound intelligence of whatever came within his narrow outlook on life, and above all he had the gift of expression, so that however fantastic, absurd or naive his opinions may have been they were always expressed in such racy and picturesque language that they become interesting as revelations of a very human and genuine personality.

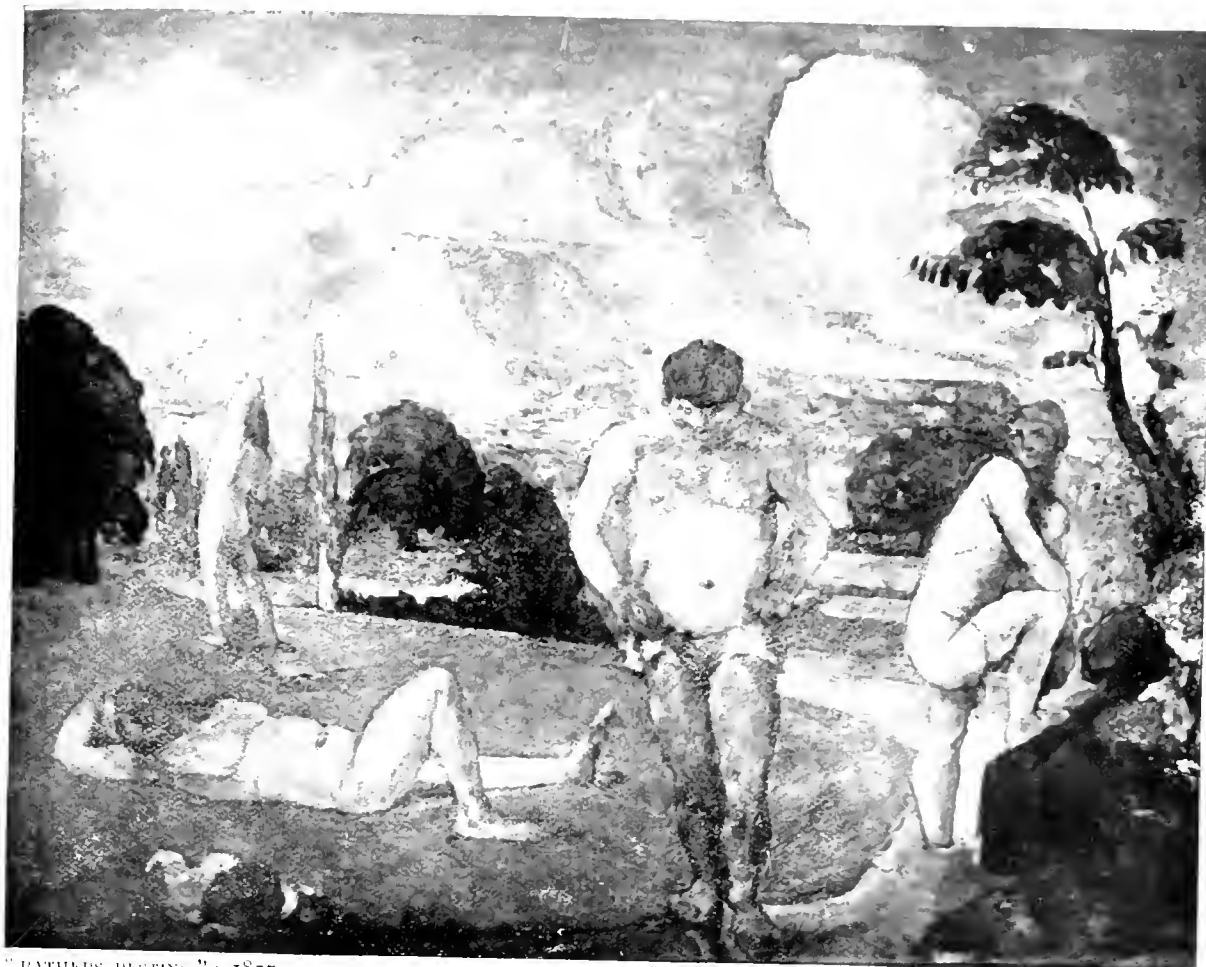
One of the tragi-comedies of Cézanne's life was the story of his early friendship with Zola, followed in middle life by a gradual estrangement, and at last a total separation. It is perhaps the only blot in M. Vollard's book that he has taken too absolutely Cézanne's point of view, and has hardly done justice to Zola's goodness of heart. The cause of friction, apart from Cézanne's habitual testiness and ill-humour, was that Zola's feeling for art, which had led him in his youth to a heroic championship of the younger men, faded away in middle life. His own practice of literature led him further and further away from any concern with pure art, and he failed to recognize that

his own early prophecy of Cézanne's greatness had come true, simply because he himself had become a popular author, and Cézanne had failed of any kind of success. Unfortunately Zola, who had evidently lost all real æsthetic feeling, continued to talk about art, and worse than that he had made the hero of "*L'Œuvre*" a more or less recognisable portrait of his old friend. Cézanne could not tolerate Zola's gradual acquiescence in worldly ideals and ways of life, and when the Dreyfusard question came up not only did his natural reactionary bias make him a vehement anti-Dreyfusard but he had no comprehension whatever of the heroism of Zola's actions; he found him merely ridiculous, and believed him to be engaged in an ill-conceived scheme of self-advertisement. But for all his contempt of Zola his affection remained deeper than he knew, and when he heard the news of Zola's death Cézanne shut himself alone up in his studio, and was heard sobbing and groaning throughout the day.

Cézanne's is not the only portrait in M. Vollard's entertaining book—there are sketches of many characters, among them the few strange and sympathetic men who appreciated and encouraged Cézanne in his early days. Of Cabaner the musician M. Vollard has collected some charming notes. Cabaner was a "philosopher", and singularly indifferent to the chances of life. During the siege of Paris he met Coppée and noticing the shells which were falling he became curious. "Where do all these bullets come from?" Coppée. "It would seem that it is the besiegers who send them". Cabaner, after a silence: "Is it always the Prussians?" Coppée, impatiently: "Who on earth could it be?" Cabaner: "I don't know . . . other nations!" But the book is so full of good stories that I must resist the temptation to quote.

Fortunately M. Vollard has collected also a large number of Cézanne's *obiter dicta* on art. These have all Cézanne's pregnant wisdom and racy style. They often contain a whole system of æsthetics in a single phrase, as for instance: "What's wanted is do Poussin over again from Nature".

They show, moreover, the natural bias of Cézanne's feelings and their gradual modification as his understanding became more profound. What comes out clearly, and it must never be forgotten in considering his art, is that his point of departure was from Romanticism. Delacroix was his god and Ingres, in his early days, his devil—a devil he learned increasingly to respect, but never one imagines really to love, "*ce Dominique est très fort mais il m'emm—*". That Cézanne became a supreme master of formal design everyone would nowadays admit, but there is some excuse for those contemporaries who complained of his want of drawing. He was not a master of line in the



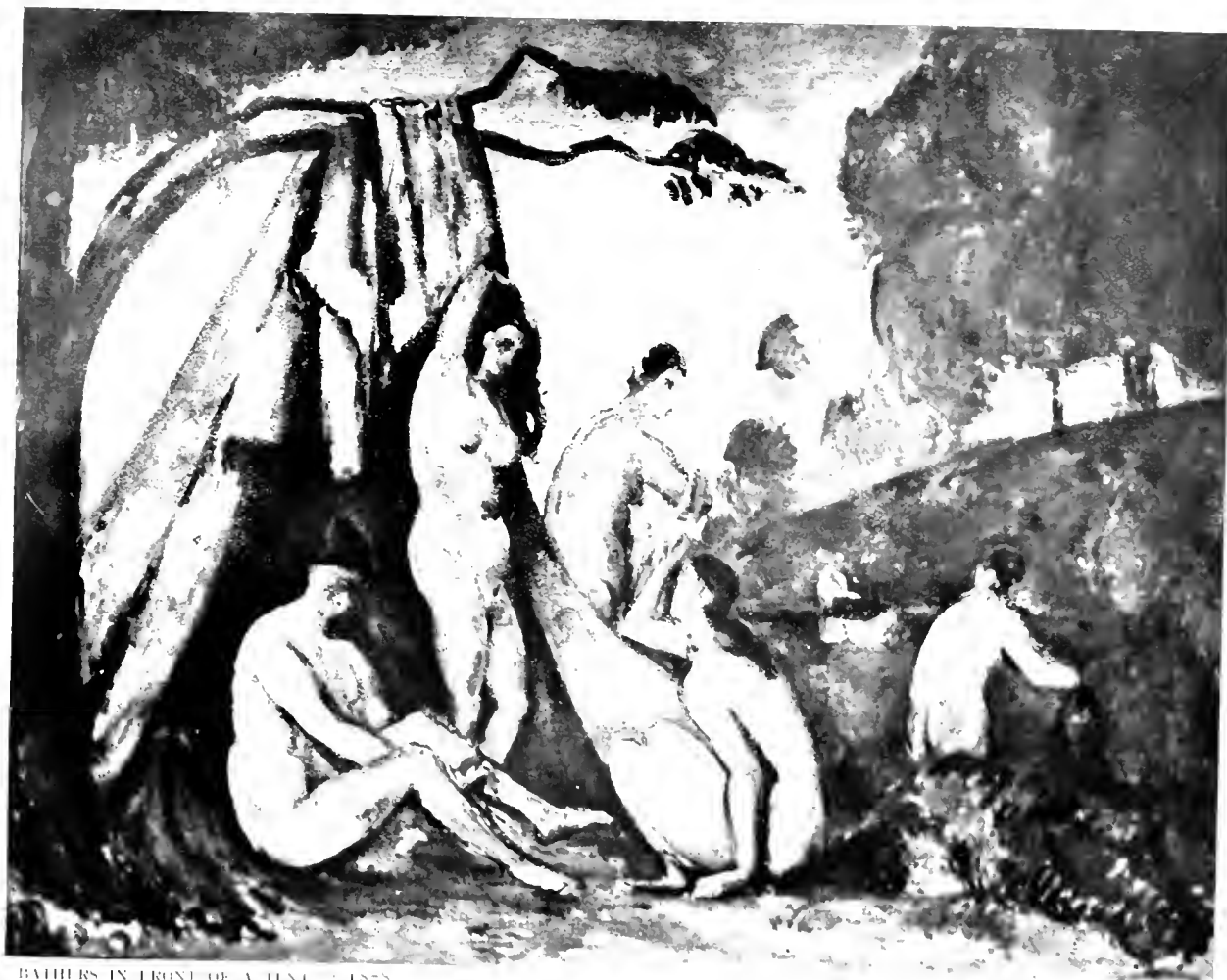
"BATHERS RESTING"; 1877



"SCENE DE PLEIN AIR, RIVERSIDE AND SAIL"; 1870



"LEDA": 1880



BATHERS IN FRONT OF A TENT: 1875



Portrait of a woman, 1907



Portrait of a woman, 1907

"Paul Cézanne" by Ambroise Vollard

sense in which Ingres was. "The contour escapes me", as he said. That is to say he arrived at the contour by a study of the interior planes; he was always plastic before he was linear. In his early works, such, for instance, as the *Scène de plein air* [PLATE I], he is evidently inspired by Delacroix; he is almost a romanticist himself in such work as the drawing, and his design is built upon the contrasts of large and rather loosely drawn silhouettes of dark and light. In fact it is the method of Tintoretto, Rubens and Delacroix.


In the *Bathers resting*, painted in 1877, there is already a great change [PLATE I]. It is rather by the exact placing of plastic units than by continuous flowing silhouettes that the design holds. Giorgione, perhaps, is behind this, but no longer Tintoretto and above all Poussin has intervened.

In later works, such as the portrait of *Mme. Cézanne in a greenhouse* [PLATE III], the plasticity has become all-important, there is no longer any suggestion of a romantic *décor*; all is reduced to

the purest terms of structural design. These notes on Cézanne's development are prompted by the illustrations in M. Vollard's book.¹ These are numerous and excellent, and afford a better opportunity for a general study of Cézanne's *œuvre* than any other book. In fact, when the time comes for the complete appreciation of Cézanne M. Vollard's book will be the most important document existing. It should, however, have a far wider appeal than that. I hope that after the war M. Vollard will bring out a small cheap edition—it should become a classic biography. To say, as I would, that M. Vollard's book is a monument worthy of Cézanne himself is to give it the highest praise.

¹ M. Vollard's book is profusely illustrated with photogravure plates. We had hoped at first to be able to give our readers examples of these, but owing to the war this has proved impossible and has caused delay in reviewing the book. The present illustrations are half-tone blocks made from photographs kindly lent by M. Vollard, and consequently are not derived from his plates, but from the same source as the plates through a different process.

A THEATRE PROJECT BY INIGO JONES BY WILLIAM GRANT KEITH

ALTHOUGH the theatre occupied such an important part in the life of Inigo Jones it seems at first sight surprising that our knowledge of his work in this direction is almost entirely limited to his stage. Of the remaining drawings by him which have hitherto formed the basis for a discussion of his influence over the development of the theatre in England by far the greater portion comprise either studies for stage scenery, or for costume. We know nothing of Inigo Jones as a theatre architect in the modern sense of the term.¹ Notwithstanding that immense sums were expended on the masques and plays presented at the court of Charles I there is no record that Inigo Jones was ever commissioned to build a permanent court theatre of architectural importance for their proper setting. Following the almost universal practice of the Continent the theatrical productions staged for the court at Whitehall were chiefly mounted in temporary fashion in one or other of the large halls of the palace, the Great Hall and the Banqueting House alternating in use for these purposes. Limited by such conditions it was only natural that Inigo Jones should develop his powers as a theatre architect mainly in one direction—towards the perfecting of his stage—and contemporary descriptions of his

productions, supported by the unmistakable evidence of his drawings, give us some idea of the remarkable character of his work in the theatre.

Now the Italian theatre had engaged the study of Inigo Jones during both his visits to Italy. The date and duration of his first stay there are still a matter of some uncertainty, as with the one famous exception² his note-books of travel are lost, so that for authentic particulars of his architectural studies abroad our chief source of information is his annotated copy of "Palladio", now in the library of Worcester College, Oxford. As is well known, this volume (the Venetian edition of 1601) contains a mass of critical notes and memoranda jotted down by him as he moved from place to place on his journeys, through Italy chiefly, but also at home. So far as the dated marginalia relate to his Italian travels they were made during his second stay in Italy, in 1613-14, but on one of the preliminary fly-leaves I find the entry—"1601 In loccato Ven [? ise]",³ which would seem to indicate that the volume was acquired during his earlier residence there and presumably was purchased by him on its publication in that year.

The proof of Inigo Jones's early study of the Italian theatre is apparent in his method of mounting a play at Oxford in 1605; there being little doubt that on this occasion the current Italian

² The Chatsworth sketch book, dated 1614; containing notes on painting, anatomy, costume, and architecture.

³ Recto of the fly-leaf preceding the title-page. The note is written at the extreme right hand bottom corner of the page, and part of the word "Venise" has been rubbed almost entirely away, but I think it is justifiable to consider the termination to be "ise."

¹ It should be said here that a design for a small theatre is to be found among the drawings by Inigo Jones, and his assistant John Webb, in the Worcester College collection. No evidence has so far been produced to show that Inigo Jones had any part in its conception. The drawing itself bears every mark of Webb's hand, and although the scheme has more than once been attributed to Inigo Jones at present there appear to be no grounds for any such assumption.

A Theatre Project by Inigo Jones

system of scene changing was first introduced into England. That the theatre again occupied him when he revisited Italy in 1613-14 we find evidence in his "Palladio", where on the fly-leaf facing the title-page he has written down his impressions of the outstanding features of the Teatro Olimpico at Vicenza. I have made a full transcription of this most interesting document which is here reproduced at length:

Vicenza. Sundaie y^e 23 of September 1613.

The Theater of Palladios ordering the front of the scane of Bricke covered with stucco⁴ full of ornament and statues as in the designe I have The Prospectives⁵ ar 5 the widest is a strecte of Houses Temples and suchlike in front at y^e end of y^e scene an arck · triumphall⁶ Painted. all the houses on y^e sides ar of Releave⁷ the windowes look out and maad with bourdes inwards to maak a thicknes the collobms wear flatt but round toud the edges y^e statues of marbel and bronze finto⁸ I mean thos in shortning ar flatt but of hole Releave w^h sheaw strangely a near but a farr of well on the Passages of the sides all the lights wear Placed w^h as the said sheawed exelently the flouer⁹ was Playne Bourdes but Painted lyke Pavement y^e Cornishes wear splaie Peeeces of Deed bourdes and Painted slightly The rufe was y^e rafters and tiles covered with Canvase the cheaf artifice was that whear so ever you satt you saw on of the Prospects: In this scane thear is no apparitions of nugole¹⁰ and such like but only the artifice of the scane in Prospective Carrieth ytt on otangel¹¹ tempell an other in collomes against yt and Pallases on each side of them

The figures of realeave in shortning ar of Carta Pasta they are maad flatt as I saide to anenswear the narrownes of the shortning neeces¹² in w^h the stande

The date under which the above notes are written is the earliest relating to the second journey recorded in the volume. Other buildings in the city come in for passing notice and criticism, but it is evident that Palladio's theatre was his chief interest, and it is curiously significant that this description of the Teatro Olimpico, with all its incompleteness, remains the fullest account we have from his pen of any building, either ancient or modern, studied by him in Italy.

Following the course of his tour through the pages of the "Palladio" Inigo Jones would seem to have spent the first part of the following year (1614) in Rome, and then in August of that year we find him back in Vicenza, evidently passing through the city on his homeward journey. It is on this occasion that he refers in his notes¹³ to dis-

⁴ Stucco.

⁵ Perspectives. The street views forming the permanent stage scenery [See FIG. 5, 6].

⁶ Triumphal arch. This closes the vista of the central "street."

⁷ In relief, being partly built up and partly painted to resemble the actual architectural forms, and not consisting merely of a painted representation in perspective rendered on a flat surface.

⁸ Imitation bronze.

⁹ Floor of the stage.

¹⁰ No scenic cloud effects, the scenery being a series of single set pieces.

¹¹ Octagonal.

¹² Niches.

¹³ The entries occur in the margins of fol. 54, lib. i, and refer to the text of Cap. xxiii (Delle maniere de' volti). The first, written in the left hand margin, is dated "friday the first of August 1614", and Inigo Jones says: "I spoake wth Scamozzi in this matter and he hath resolved me in this in the manner of volts". The discussion on vaulting was evidently reopened at

cussions on architectural questions with Vincenzo Scamozzi, and indirectly these meetings have a most important bearing on the present subject, for it was this architect who completed the Teatro Olimpico in the form we know it to-day. Commenced early in 1580 by Palladio, who died towards the end of the same year, the building was carried practically to completion in 1584 under the direction of his son Silla. Up to this point, however, the stage lacked its most characteristic feature, the scenic street-ways, or "prospectives", and these were added by Scamozzi in 1585.¹⁴

What was to be the outcome of this renewed study by Inigo Jones of the Italian theatre, and, in particular, of the Teatro Olimpico? For the reasons already outlined it has not been possible to formulate a complete answer to either question. Our knowledge of his work in the theatre scarcely can be said to extend beyond his stage. It is true that amongst his drawings in the Lansdowne MSS.¹⁵ there is a plan of the Great Hall (or "Old Palace Hall") at Whitehall showing its fitting up for a pastoral given there in 1635, and in the same collection may be seen an undescribed plan for a "Masking house". Neither of these plans can be considered as of architectural importance. The plan of the Great Hall shows its upper portion given over to a large stage running across the breadth of the room. The tiers of seating for the audience are ranged round the three remaining walls of the hall, and run parallel with them, leaving in the centre of the room a square open floor space to which the masquers might descend from the stage as the needs of the performance required. In front of the seats formed up against the lower end of the hall, and facing the stage, is placed the royal dais. There is no attempt here at an architectural treatment of either auditorium or stage, it was merely a question of the readiest method of adapting an

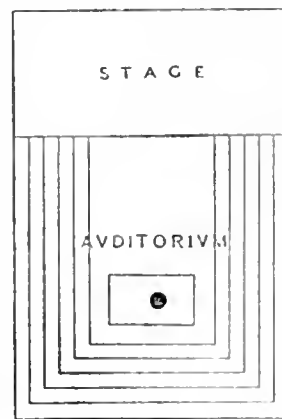


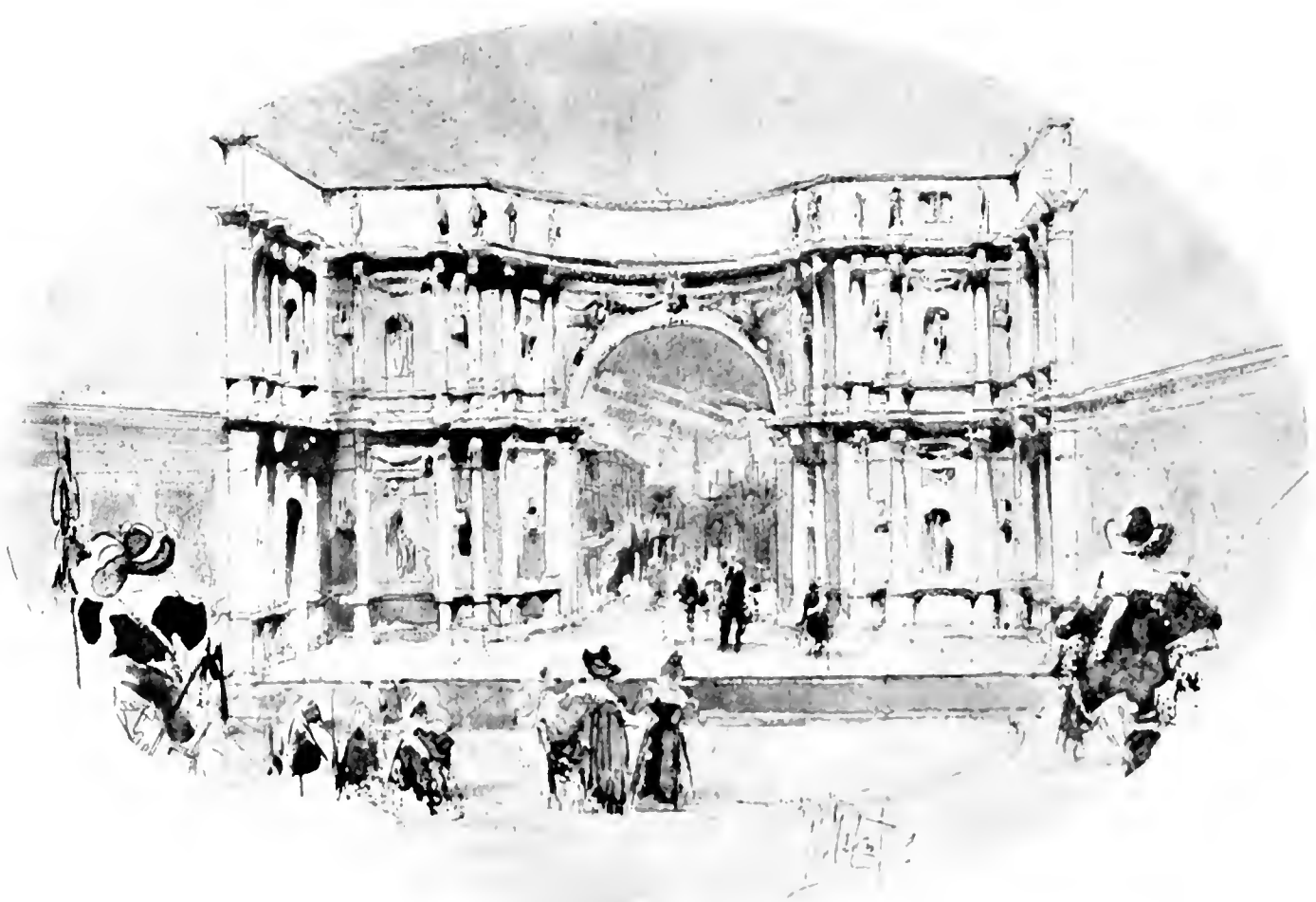
FIG. 1.

existing hall to temporary theatrical purposes. The "Masking house" plan follows the same lines, and both may be reduced to the diagrammatic form of the annexed illustration [FIG. 1].

a later meeting for a further note (in the right hand margin) under the heading: "Vicenza ye 13 August 1614", reads: "Scamozzi taxeth Palladio for yousing ye diagonal figure as being so near a squar and a half".

¹⁴ This we learn from the architect himself, for in the dedicatory epistle to the eighth book of his *Idea della Architettura Universale*, Scamozzi says he prepared them for the production of a tragedy presented by the Olympic academicians in honour of a visit paid to Vicenza by the Empress Maria of Austria in that year.

¹⁵ Lansdowne MSS. (Brit. Mus.), No. 1171.



INGO JONES'S THEATRE — DRAWING BY MR WILLIAM WALCOT (THE ARTIST)

A Theatre Project by Inigo Jones

Did these two plans form our only evidence of Inigo Jones's ideas on the subject of theatre planning his work in this branch of architecture might well be considered of negligible value, but to them I am happy to be able to add a new and hitherto unedited document which must completely alter any previously held opinions in this regard. It is no less than a project by him for a theatre designed on Classico-Renaissance lines, the first of the kind to be produced by an English architect, giving its author a place of entirely new importance in the history of the theatre.

That this design should have remained till now unnoticed and unrecognised is no doubt due to the following circumstances. Between folios 56-57 of Inigo Jones's "*Palladio*" at some time has been inserted a double sheet of drawing paper, folded and trimmed to fit the pages of the book. The recto of the first leaf (fo. 56a)¹⁶ is blank, save for this inscription at its head (written in what I take to be the hand of Dr. Geo. Clarke)¹⁷: "The theatre at Vicenza—designed by Palladio and described, at the beginning of his book, by Inigo Jones. Sunday the 23rd of Sept: 1613". On the verso of this leaf (fo. 56b) is drawn the plan of a theatre with its stage, while above appears the elevation of a scena,¹⁸ having a central arched opening in which a set of scenery is represented in position—a street scene sketched in perspective. At first sight this elevation might perhaps be mistaken for a drawing of the central portion of the scena of the Teatro Olimpico, but a closer inspection of plan and elevation reveals the drawings to be an original project for a theatre of which the Olympic has been the inspiration.

To the casual observer the matter is still further confused by two drawings (also from the hand of Inigo Jones) on the opposite leaf (fo. 56c). One of these is a half-elevation of a scena approximating closely to that of the Teatro Olimpico as actually carried out, with a half-section through an auditorium. Beneath is drawn a reverse half-elevation and section in which the height of the theatre is increased, and showing a variational treatment in certain details. I shall return to these drawings at a later stage.

The new theatre project by Inigo Jones, bearing notes and figured dimensions in his hand, is re-

¹⁶ For convenience of reference I number the inserted leaves as extra pages of the volume.

¹⁷ A former possessor of the volume, who bequeathed it with others from the library of Inigo Jones, and the collection of his drawings, to the library of Worcester College. Notes by him, including a record of his purchase of the *Palladio* from Michael Burghers, on "March 3d, 1708/9", occur on fol. 10 of the preliminary flyleaves; and a comparison between this writing and the endorsement in question leaves little doubt that the latter is also in his hand.

¹⁸ The term "*scena*" is used here in its early classic sense as particularising "the wall forming the back of the stage, or the permanent architectural front which faced the audience in the ancient theatre"; being perhaps the most convenient to describe a feature no longer existing in the modern theatre.

produced in PLATE I. The plan is unfinished, but so far as its lines are indicated the theatre is shown to occupy an oblong, rectangular site. The auditorium, almost a square on plan, recalls in its general treatment the theatre built by Serlio at Vicenza [FIG. 2], the floor of the house forming

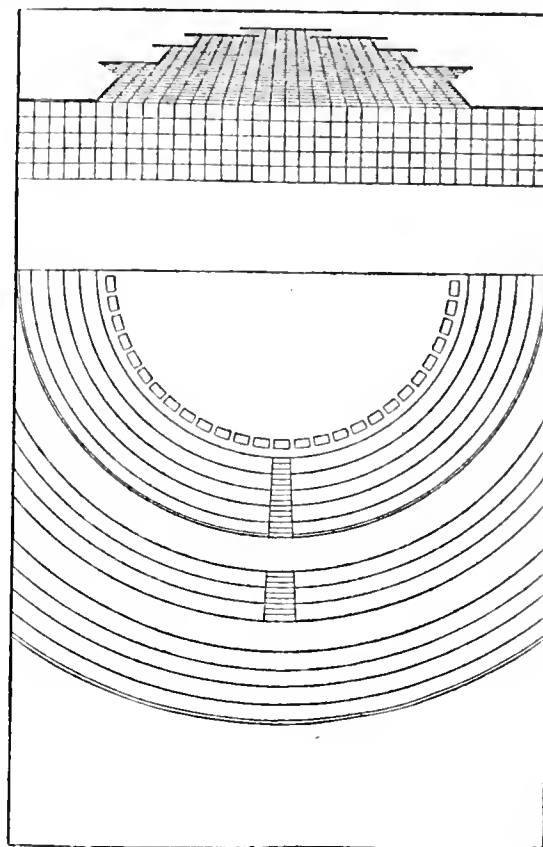


FIG. 2. PLAN OF SERLIO'S THEATRE.

a semi-circular orchestra from whose circumference the tiers of seats rise concentrically to meet the enclosing walls. In the present design, however, the diameter of the orchestra almost exactly coincides with the front line of the stage, whereas in Serlio's theatre the orchestra and tiers were separated from the stage by a wide open floor space [FIG. 2]. The topmost ring of seats is enclosed by a colonnade comprising eight detached and two engaged columns. Serlio's theatre (a wooden structure erected out-of-doors) lacked this completing feature which we find introduced by Palladio in the Teatro Olimpico [FIGS. 3, 4]—an idea borrowed directly from the Roman theatre.

The circle forming the outermost ring of tiers is struck with a radius equal to the diameter of the orchestra, the depths of the ranks thus equalling the latter's radius. The first ring of seats, intended for the more important persons in the audience, is

A Theatre Project by Inigo Jones

twice as wide as the succeeding ranks. In Serlio's theatre a row of separate seats encircled the orchestra, and in allowing this extra width to the front rank it may be that Inigo Jones had the same purpose in view.

No entrances to the auditorium are indicated on the plan. In the Teatro Olimpico Palladio contrived his staircases in either angle of the building [FIG. 3] behind the colonnade enclosing the auditorium. Considering the smallness of the similar areas available in the present plan it seems very doubtful whether such an arrangement could have been followed, and lacking a section through the auditorium one cannot be sure of Inigo Jones's intention.

The design of the stage is of extraordinary interest. As a basis for his scheme Inigo Jones has obviously taken the stage type of the Roman theatre as adopted in the Teatro Olimpico [FIG. 3]. Thus we find a fore-stage, treated

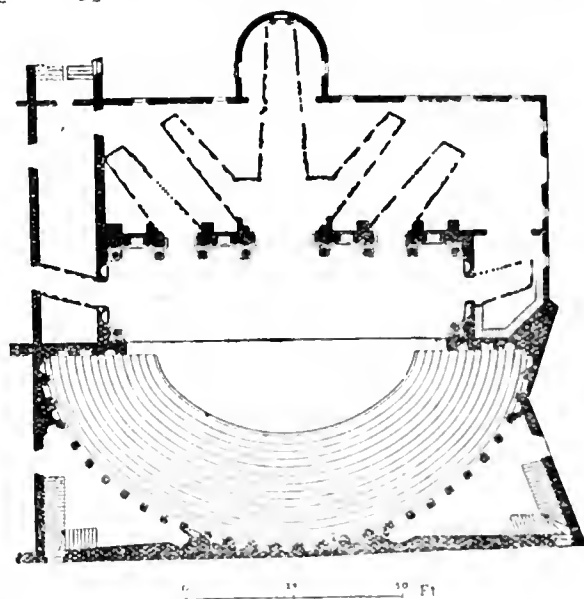


FIG. 3. PLAN OF THE TEATRO OLIMPICO, VICENZA.

as a pulpitum, and framed in by a scena which forms its architectural background; but in place of the three doors in the main scena wall (an invariable feature of its classic prototype) the whole design is at once modernised by the provision of a single arched opening of large scale giving on to the rear stage, whereon part of the scenery is shown set in position. The arch itself is set several feet behind the main wall line, the scale of the opening being emphasized by the recessing or splaying back of the wall on either side to meet it. Above the springing of the arch the wall of this recess is curved in treatment. A link with classic tradition is retained in the two doors formed in the return walls of the scena, although the incompleteness of the plan makes it uncertain whether these were intended to give

actual access to the stage or were merely introduced to satisfy convention.

The two drawings cannot of course be considered as representing more than a careful preliminary study for a theatre scheme. The design was still undergoing revision, and one or two inaccuracies or variations of proportion are corrected in the figured dimensions on both plan and elevation. Thus the depth of the front stage, scaled from the drawing, measures 13 ft., but this measurement is given in writing as 14 ft 9 in. The columns forming the lower order of the main scena wall are spaced on the drawing 6 ft. apart (centre to centre), the figure on the plan is 7 ft. The following note appears beside the elevation of the scena: "Me. in ye designe this Arch is in heighs most two squares: whereby ye length of ye stage semes to bee lesse then is heere drawne." The actual proportions of the arch are as 1 to $1\frac{1}{2}$, the width of the opening being 15 ft. 6 in. and the arch 23 ft. 3 in. in height. A further note (on the stage plan) reads: "to make ye Arch two squares high". Keeping the same width of 15 ft. 6 in. this would mean an arch 31 ft. in height.

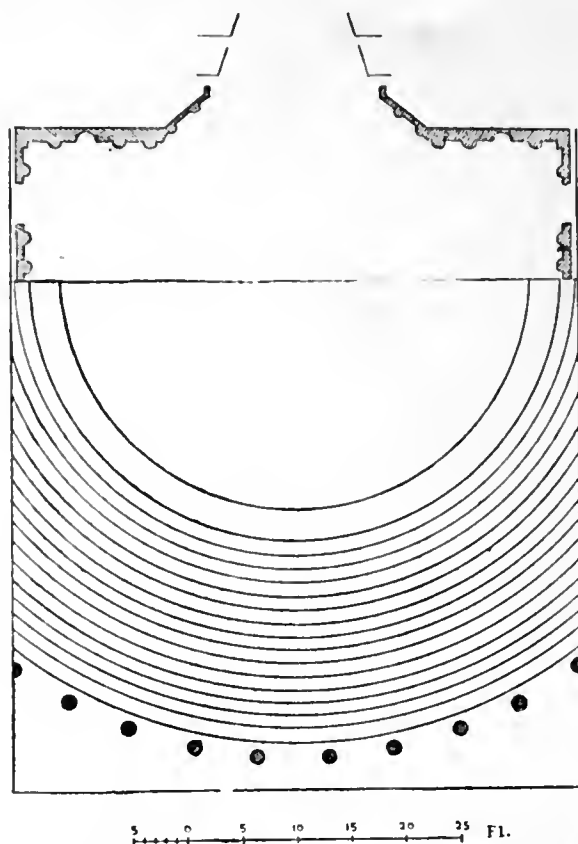


FIG. 4. PLAN OF INIGO JONES'S THEATRE, RE-DRAWN TO SCALE.

Scaled from the elevation the height of the scena above the floor of the house works out at approximately 37 ft. In the margin of the drawing this

A Theatre Project by Inigo Jones

height is figured at 43 ft., and it therefore may be suggested that the intention was to raise the whole wall of the scena 6 ft. to allow of a larger opening being made. It is interesting to note that the proposed increase to 43 ft. would place the internal height of the theatre in correspondence with the depth of the auditorium as well as with the diameter of the orchestra.

No scale appears on the drawings, but from the measurements figured on them it has been possible to construct one to which the accompanying plan

The plan of the rear stage, terminating as it does with the second pair of side scenes, makes it difficult to arrive at the precise type of scenic arrangement intended. The side scenes indicated on plan tend to show that the design belongs to an early period, being of the angle-shaped, fixed type first illustrated in Serlio's chapters on the theatre [FIG. 2], superseded at a later time by the system of flat, movable shutters which rendered a change of scenery possible. The street scene forming the stage setting in the present instance,

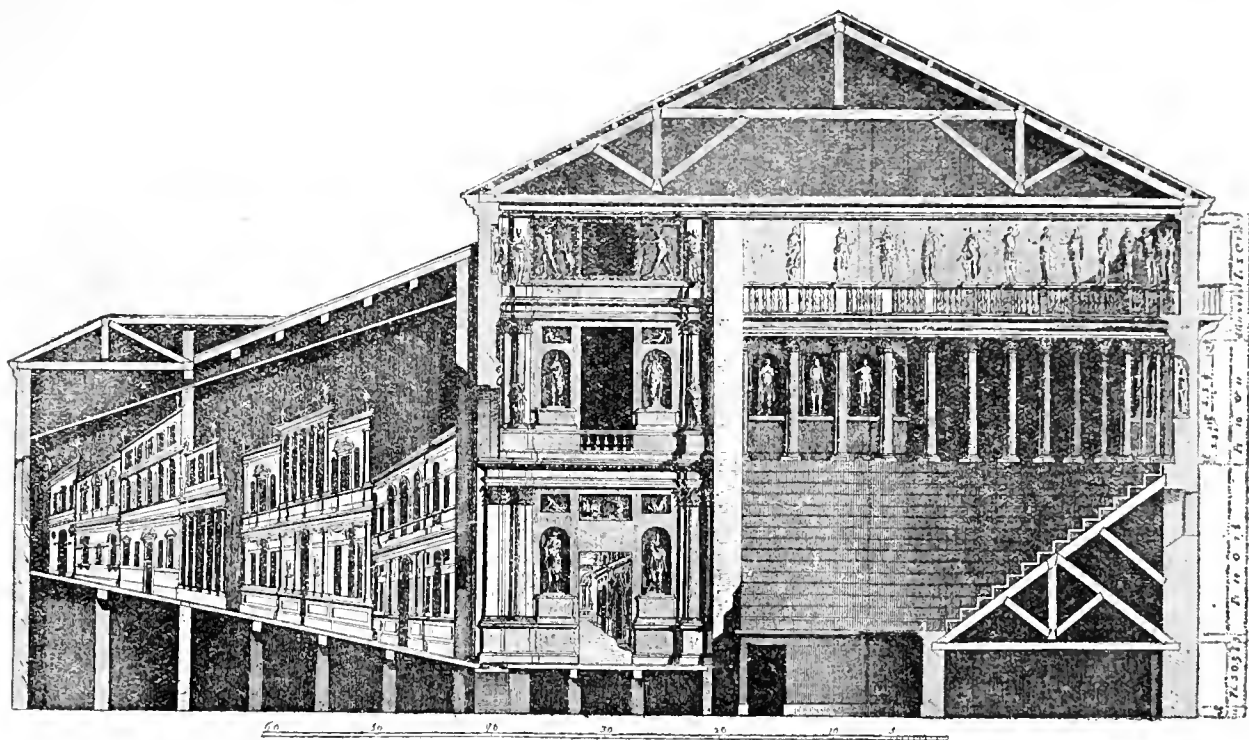


FIG. 5. SECTION THROUGH THE TEATRO OLIMPICO, SHOWING ARRANGEMENT OF THE AUDITORIUM AND SYSTEM OF STAGE SCENERY

[FIG. 4] has been redrawn from the original. The following main dimensions of the theatre thus may be tabulated :

	FT.	IN.
Length of the building (so far as shewn on plan)	73	6
Width of auditorium	52	6
Depth of auditorium, from front line of stage to back wall of the house	47	6
Depth of auditorium, from front line of stage to back line of tiers	43	0
Width of orchestra (almost exactly semi-circular)	43	0
Depth of tiers	21	6
Height of the building from floor level to top line of the scena wall—		
i. Scaled from the drawing	37	0
ii. As figured on the elevation, a proposed increase to	43	0
Length of stage (between the return walls of the scena)	50	6
Width of recessed opening in the scena	24	0
Width of arched opening in the scena	15	6
Height of arched opening	23	3
Height of lower order of scena	12	6
Height of upper order	9	6
Height of stage above floor level	4	0

which recalls similar studies on a larger scale among the drawings at Chatsworth, would seem to require at least three pairs of side scenes for its make-up; the vista being closed by a back-cloth, or frame, depicting the archway, spire, and tower represented in the thumb-nail sketch.

In his comments on the stage scenery of the Olimpico Inigo Jones makes the characteristic remark : "In this sceane thear is no apparitions of nugole and such licke but only the artifice of the sceane in Prospective carrieth ytt". Meaning of course that the scenery was essentially of a fixed, unchanging type [FIGS. 5, 6]; and the cloud effects, the descents of the deities, and the transformations, ever recurrent features of the mask stage, and of which Inigo Jones was himself such a master, had no place on the stage of the Olimpico. An inelastic system of this kind would have altogether cramped his own stage with its ever widening opportunities for scenic invention. It

A Theatre Project by Inigo Jones

is therefore significant of his intention that the opening designed for his own scena, which as rendered in the elevation is already of considerable scale in proportion to the size of the stage, and very much larger in comparison with the central

Although unfinished the project bears every evidence of careful study, resulting in a direct and logical scheme which would have answered all the purposes of a court theatre of the period, and I think there can be no doubt that this was the

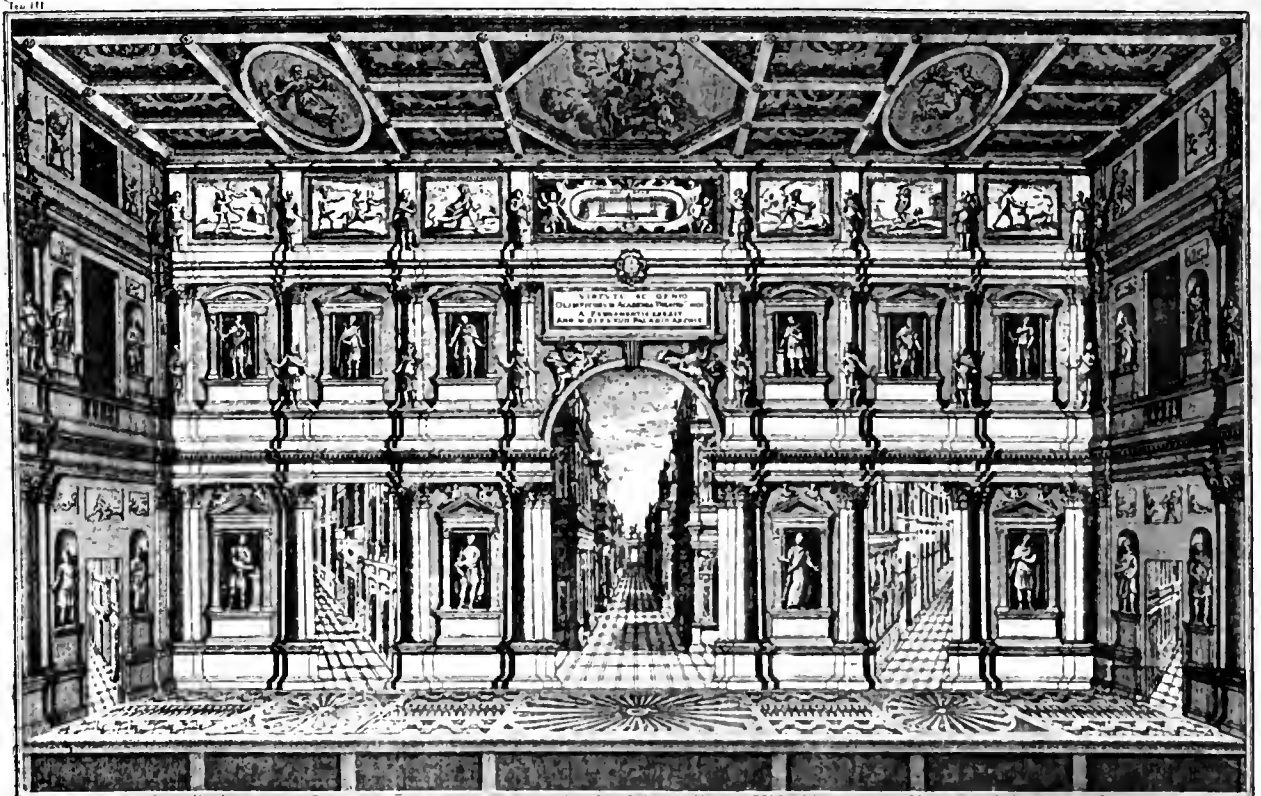


FIG. 6. THE STAGE OF THE TEATRO OLIMPICO

doorway of the Olympico scena [FIG. 6], apparently did not satisfy Inigo Jones. His marginal note shows that he wished still further to increase it. With a larger opening greater elaboration of scenic effect would then be possible, and it is in this particular, if in no other, that we see the modern note which rules his design.

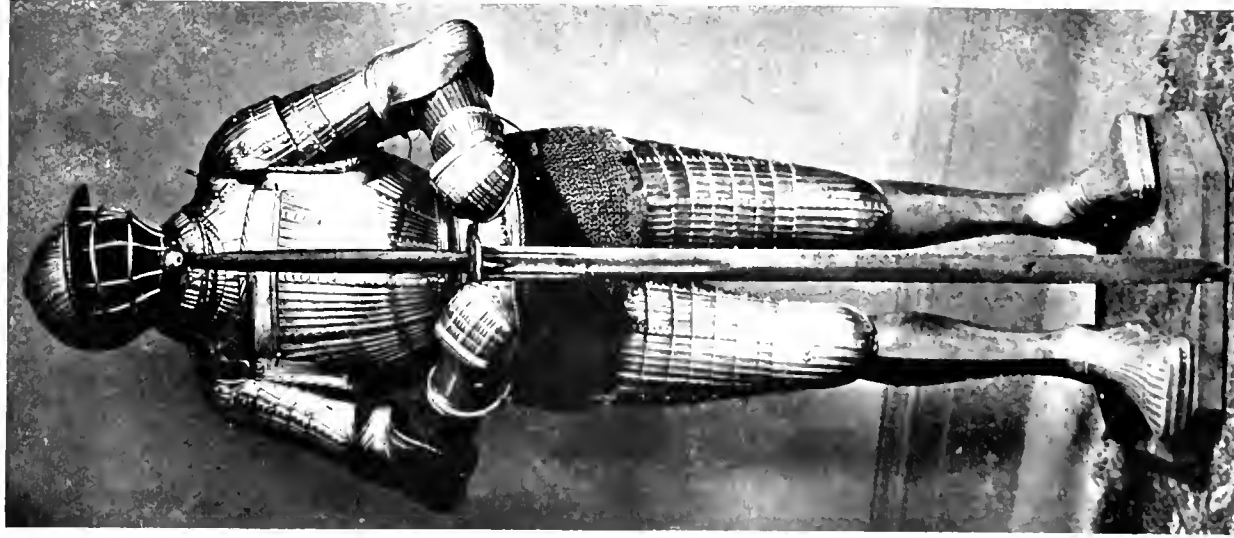
intention in the mind of the designer. Its notable qualities, perhaps not easily perceptible in bare plan and elevation, are skilfully interpreted in Mr. William Walcott's drawing [PLATE II], which so admirably conveys to us the spirit of Inigo Jones's conception.

(To be continued.)

ARMOUR FROM THE BREADALBANE COLLECTION BY CHARLES FFOULKES

THE sale of portions of the Breadalbane collection of armour which took place at Christie's on July 5th is by far the most important event of the kind since the de Cosson sale of 1897. Although in no sense a historic collection it contains certain pieces examples of the craft of the armourer which are of outstanding interest and, in one instance at any rate, surpass in technical value all the specimens which have hitherto been offered for public sale. The collection was formed by

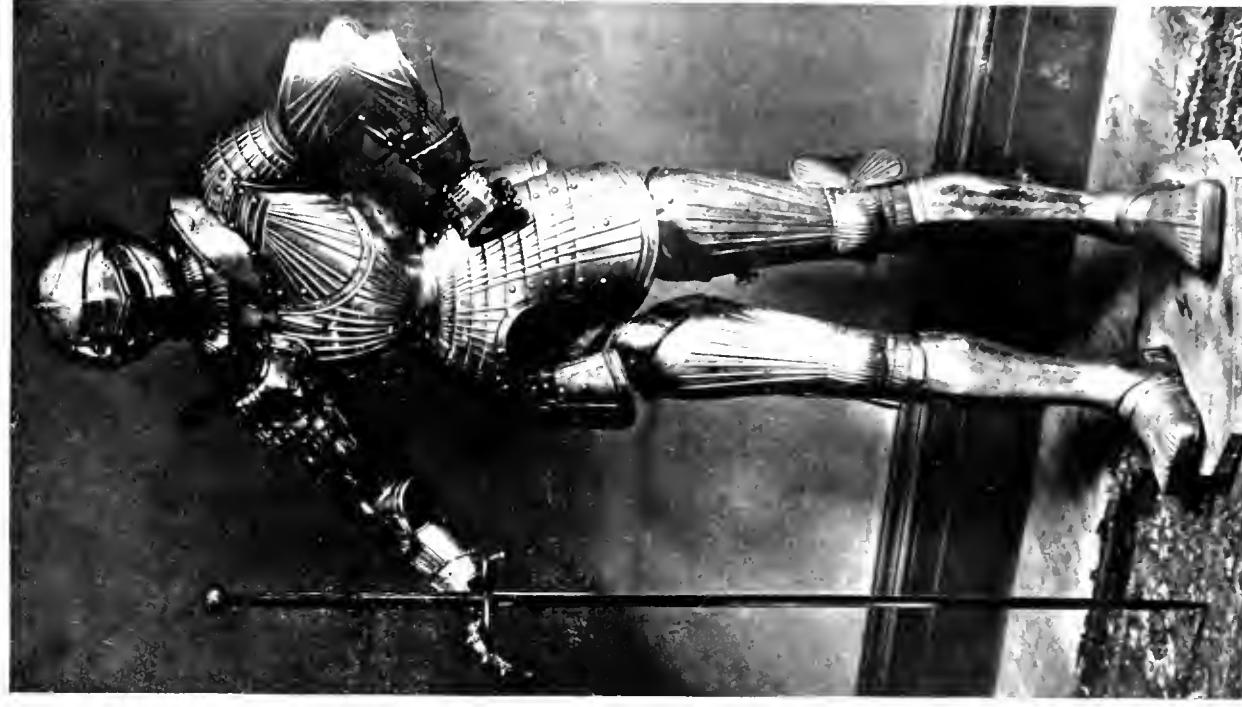
John, second Marquess of Breadalbane, who succeeded to the title in 1834, and descended through his sister Lady Elizabeth Pringle to her daughter and thence through the Hon. Mrs. Baillie Hamilton to her sister, Magdalen Breadalbane Lady Harvey, who bequeathed it to the last possessor Major the Hon. Thomas George Breadalbane Morgan-Grenville-Gavin, M.C. The more important pieces were acquired at the sale of Spanish armour at Christie's in 1839, when a large amount of armour from the Madrid Armoury was disposed of, and



(A) FULL-LENGTH SUIT, UNBROKEN, GERMAN, 1535. (MUSEUM OF THE HISTORY OF MAN, LONDON)



(B) HALF-SUIT, DATED 1515, BY CONRAD DOCHINGER, OF NUREM
BERG. (MUSEUM OF THE HISTORY OF MAN, LONDON)



(C) FULL-SUIT, GERMAN, 1500-1510. (MUSEUM OF THE HISTORY OF MAN, LONDON)



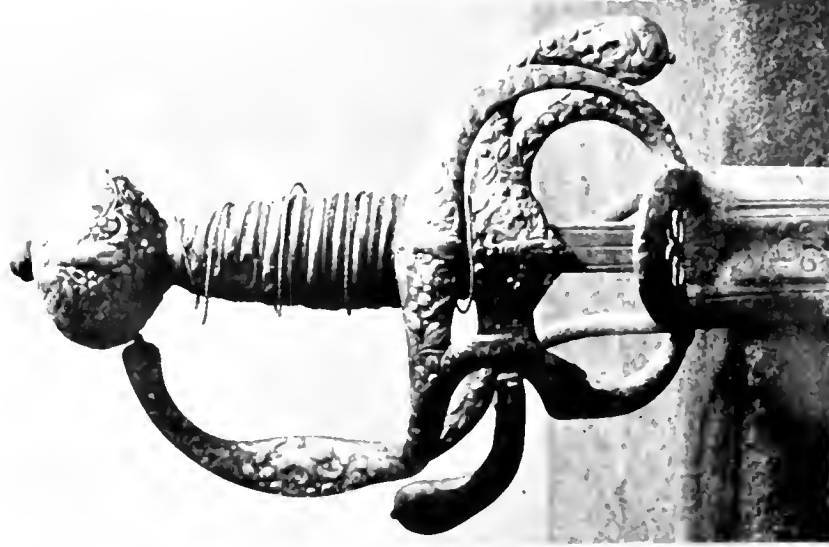
(6) RIGHT FOOT OF SILVER VASE - DECORATION BY PAUL
PIRELLA GHIRSA CIR. 1560-1600 (MR. J. G. JOCEY)



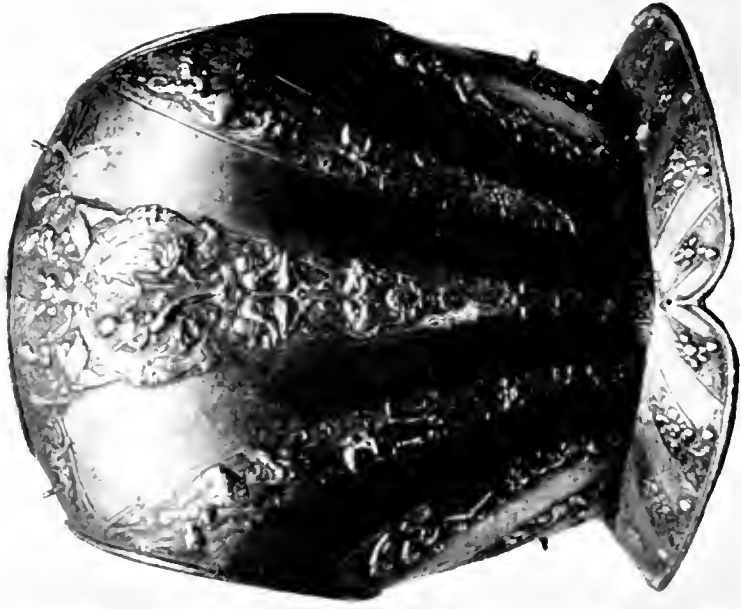
(7) LEFT HAND GARNET, N. ITALIAN (C) UNDER
FRANCIS I (MR. J. G. JOCEY)



(8) BUFF OR MONTONIERE - BY THE BROTHERS NEGROLLI OF MILAN
SIGNED, AND DATED 1538 (OWNER UNKNOWN)



(9) SWORD-HILT - ENGLISH 16TH C. TYPE, IN SILVER
(MR. J. G. JOCEY)



(10) BACK-PLATE, IN LUCIO PININGO'S (C) 2ND MANNER; 2ND HALF
OF 16TH C. (MR. J. G. JOCEY)

Armour from the Breadalbane Collection

at the famous Bernal sale in 1855. From that date therefore up to the present day these most interesting pieces have remained at Langton, Berwickshire, where they have been far beyond the range of the average student of arms and armour. The prices fetched at armour sales give the student no indication whatever of the value of the specimens as they result from the spending power of currency, fashion or sentimental interest. At the same time some excuse may be offered for quoting the Bernal figures because a well known connoisseur stated at a dinner held shortly after the Bernal sale that "the prices reached a high-water mark of extravagance in art which would never be excelled".

Of the plain armours there are three of remarkable quality of which Lot 101 in the sale catalogue is the finest [PLATE I, C]. This is a full suit of fluted armour of the first decade of the 16th century and complete in every sense of the word with none of those restorations or replacements which we generally find in work of this period, especially in the leg defences. It shows the delicate surface fluting and the angle-sectioned bordering which succeeded the earlier Gothic type and preceded the cabled border of the late Maximilian variety. The fan plates at the knees and the fine spreading elbow-cops mark this piece as a most valuable addition to the list of known examples of this period. Lot 85 may be dated about twenty-five years later, and in general technique suggests the hand of Koloman Kolman of Augsburg [PLATE I, A]. It is a three-quarter suit to which jambs and sollerets have been added, strongly fluted over all, having radiating lines of scale ornament alternating with the flutings. The headpiece is of the burgoonet type with a grille face-guard and wide umbril. This piece was purchased at the Bernal sale (Lot 2715) for £157 10s.

Lot 102 is a plain armour of the middle of the 16th century, bearing the Nuremberg Guild mark on the pauldrons and gauntlets. Here again the whole is homogeneous and includes no restorations. The cabled margins are remarkable for their strong sections and fine treatment. The right hand gauntlet has a small plate to protect the top of the thumb, which is unusual in defences of this type. Although of smaller size this suit bears a strong resemblance in many respects to the "Bernal Suit" (II 4) in the Tower collection. The piece under present consideration was purchased at the Bernal sale (Lot 2716) for £102 18s. The Tilting suit (Lot 78) is made up of pieces from several suits, but all entirely genuine of the last quarter of the 16th century. The visor of the helmet is of great thickness, and the left elbow has a strong additional defence bolted to it. The shoulder shield and poldermiton, though not of the same suit, are good examples of the defences of this period . . .

The feet are protected with shoe-stirrups of fine workmanship. This suit was sold for £71 8s. at the Bernal sale (Lot 2718). Lot 91 is a particularly interesting cuirass, which from its marked peculiarities must surely have issued from the Greenwich workshops of the mysterious Jacobe, who produced the splendid armours of the Earl of Leicester, the Earl of Worcester, Sir Christopher Hatton, and other notable examples at Windsor, the Tower, Appleby and elsewhere, about the year 1591. It was purchased at the Bernal sale (Lot 2415) for £36. Of the suits of more ornamental character Lot 70, a three-quarter suit of the middle of the 17th century is of interest in that it retains its original blueing. It is decorated with punched ornaments and preserves its original lining of canvas and crimson velvet.

Lot 103, though incomplete, is one of the most interesting pieces of the collection [PLATE I, B]. It is decorated with recessed slashings, engraved and gilt, and is especially remarkable for the large pauldrons of the style in favour in Italy from the middle of the 15th till well into the 16th century. Examples of these somewhat unwieldy defences may be seen on the Colleone statue at Venice, the famous "Missaglia" armour in Vienna, both of the 15th century, and the so-called Gattamelata armour in the Arsenal at Venice which is of about the same date as the example before us. The pauldrons in question bear at the back figures of Tritons and Mermaids, a design especially favoured by Conrad Lochner of Nuremberg. A pair of pauldrons in the Tower Collection bearing similar decorations bears Lochner's mark. In the centre of the breastplate of the suit under consideration is the date 1545, at which period Lochner was Court Armourer to Maximilian II. The left brassard of this armour is from a suit in Madrid made for Philip II, but the two elbow cops belong to the rest of the armour. This piece was Lot 2431 in the Bernal catalogue and was sold for £47 5s.

The next piece, Lot 86, is the gem of the collection [PLATE II, G]. It is a buffe or mentonnière fashioned as the lower part of a human face with such extraordinary skill that it proclaims itself as the work of a great master. On separating the plates the authorship was revealed engraved on a gold cartouche, almost as brilliant as when it was completed. PHILIPPUS DE NEGROLIS . F, and on the other side on a similar cartouche MDXXXVIII. The brothers Filippo and Giacomo were at the zenith of their fame at this period and produced costly armour for Charles V and other monarchs. Although these craftsmen excelled in producing rich and highly ornate work they never transgressed the immutable laws of craftsmanship, as was the case with Piccinino or Peffenhauser, and their works may be ranked as some of the finest examples of the armourer's craft. The fortunate

Armour from the Breadalbane Collection

possessor of this piece has a moment of enviable joy before him when he cleans off the black paint which now coats the metal and finds the gilding and decoration, possibly as fresh as when it left Negrolì's workshop.¹ There is no history attached to this piece, but it may be assumed, almost with certainty, that it was purchased with the other pieces that came from Madrid in 1839, though at present it is impossible to connect it with any known helmet in the Royal collection.

Lots 64 and 99 are interesting helmets, the first being of the well known Pisan school of the end of the 16th century and remarkable for its great weight, and the second, of the type of workmanship usually ascribed to Wolf of Landshut, decorated with engraving possibly by Peter Speyer of Annaberg, craftsmen who flourished in the middle of the 16th century. Lot 88 is a finely embossed backplate, in the second manner of Lucio Piccinino of the second half of the 16th century, showing a figure of Pomona in the centre and Amorini rising from cornucopias in radiating bands. Portions of the design have been gilded [PLATE II, H]. The single gauntlet, enriched with embossed and gilt strapwork and trophies of arms of the late 16th century, was exhibited at the Burlington Fine Arts Club in 1900. The pair of gauntlets (Lot 97) of the same date as the last mentioned piece and shown at the same exhibition are of small size with very delicate ornament engraved and gilt, consisting of trophies of arms alternating with Savoyard knots encrusted with silver [PLATE II, F]. The inner side of the metal has been silvered and the original linings are preserved.

Lot 87, a right pauldron and left gauntlet are of the Milanese school associated with Pompeo della Chiesa and may be dated in the last years of the 16th century. They are historically interesting as bearing the cognizance of the Manfredi of Faenza and formed part of the sale of armour from Madrid sold at Christie's in 1839. The horse-muzzle (Lot 89) bears the Imperial eagle and the date 1568 was purchased at the Bernal sale (Lot 2213) for the astonishing price of £2 15s.

Lack of space forbids more than a passing mention of the rare Scottish targets, Nos. 11, 18, 27, which probably are part of the original armoury of the Castle. The rondache (Lot 81), although much broken, is interesting as having come from

the sale of 1839 and therefore may with certainty be considered to have once formed part of the collection at Madrid. The other rondache (Lot 100) has been illustrated in the preceding number of *The Burlington Magazine*. The design, probably influenced by Lucio Piccinino, is by Luca Penni,² who with his brother Giovanni and Giulio Romano succeeded to the property left by their master Raphael. It is one of those pieces which appeal to the connoisseur purely as metal work of a high order and it is merely the shape and construction which have caused it to be classified as armour with which in sober fact it has no connection.

The Claid-heamh-mor is a fine simple weapon, with no decoration and with its original grip. Probably with the targets above referred to it formed part of the 16th century armoury of a Scottish castle. Lot 82 is an ornate sword of the end of the 16th century with complex counter-guards. The blade has been changed at a later period [PLATE II, E]. The broadswords included in the sale are of the same category as the targets except that No. 25 which bears the name ANDREA FERARA is probably by this maker and the name is not merely used as a trade mark as is the case with the large majority of weapons of this type. Of the firearms Nos. 15, 21, 29 are all fitted with the curved stock peculiar to Scottish weapons and are examples of great rarity. The first mentioned is of technical interest because it bears the date 1599 and is fitted with a very early form of the snap-haunce lock. It also bears the Breadalbane arms and the motto "FOLLOW ME". Besides these there are some fine Scottish dirks and a number of rapiers, small swords and hafted weapons many of which came from the Bernal collection. Taken as a whole it is one of those collections of which the possessors, past and present, may be proud, for it shows that they were and are amateurs of taste and discrimination. There is little of the heartbreaking restored armour that is generally to be found in collections made in the early years of the 19th century and the insidious dealers of the middle of the 19th centuries secured no footing at Langton with their Norman helms and "sollerets à la poulaine". The only regret that comes to those who love armour for its own sake and for the joy of handling and examining it is that the stress and necessities of the present time forbid more than a hurried visit to view this collection.

¹ We understand that this piece has now been cleaned, and that the gilded surface is strongly reminiscent of the dolphin knee cops at the Tower (III. 849-856), which appear in the celebrated Inventory of Charles V.

² In the preceding number of *The Burlington* it was stated that the design was by Giulio Romano, this error should be corrected.

WILLIAM DE MORGAN

BY MAY MORRIS

RECOLLECTIONS.



ONE of the men who in 1888 helped to furnish the first show of the Arts and Crafts Exhibition Society was William De Morgan, inventor, designer, potter, and novelist to be. For some 18 years he had been making his pottery and perfecting his methods, and "De Morgan tiles and De Morgan pots" were already the familiar decoration of many houses, especially of those decorated by my father's firm; but the passer-by who stopped to admire a piece of luminous blue in the window of the Oxford Street shop could imagine nothing of the energy, the patience, the invention and versatility of talent which went to the making of that fragile piece of beauty. So in far later days: when "Joseph Vance" appeared and delighted the world, there were but few indeed who knew in what a haphazard way the novel had birth—a few trial chapters of a story written as a distraction by an artist turned business-man, beset with anxieties and already accepting the knowledge that the industry he had built up single-handed was doomed to failure. The public know little of all this; to the present generation the author of "Joseph Vance", "Alice for Short" and the rest, is just a novelist; we who are privileged to hail with delighted recognition the true De Morgan atmosphere in these works, live with the writer once again as we read, go back with him to companionable days, hear once more the quaintest sayings in the gentle, drawling, high-pitched voice, and see him rightly placed, in all the dignity and interest of his own background, in his own industrious and fruitful life.

When such a man has passed to rest, it is well that some of those who knew and loved him, as he, loving others, wished to be loved, should let in some light upon his working-life, and present for consideration some of the results of that energy which is never satisfied with achievements of whose success the outside world is assured, an energy that is always spurring the artist, the poet, the inventor through new dreams to new efforts and new discovery.

It is not surprising that William Frend De Morgan, born of gifted parents, should have achieved distinction in more than one walk of life. His father, Augustus De Morgan, one of the most unworldly of learned men, laboured nearly the whole of his life for University College, and judged by all accounts, his professorial classes must have been very lively and stimulating. The letters to his colleagues, published in Mrs. Augustus De Morgan's memoirs of her husband, are full of learned jokes all about "shop" but at the same time delightful and unpedantic. Augustus De Morgan had shown his mathematical bent very early in life and, when a lad, read Algebra "like a

novel". Thus it was from him that our friend inherited not only those qualities which went to make an inventor of him, but something of the fantastic and ingenious wit which charmed all our circle. Of William's mother I could write from memories full of affection and admiration did space permit. In earlier days she had been in the forefront of the philanthropy and the schemes of education which the condition of the country at that time seemed to call for at private hands; when we knew her she was a slender transparent being with eyes that looked beyond the world, tall and fragile and worn by sorrows; her dignity of bearing and the keen interest and pleasure she took in the life around her an example to all.

De Morgan's work had its beginnings at 40, Fitzroy Square, and of this time he writes:

"The attempt to fire kilns connected with an ordinary house-chimney led to the roof being burnt off, and ultimately to my finding premises at the house now No. 30 Cheyne Row, Chelsea. These when proved too small were exchanged for other premises on the same row, on the site now occupied by an R. C. Church".

The diminished family in Cheyne Row consisted of Mrs. De Morgan, William, and Mary, the youngest, unmarried daughter. It was here that the experiments in pottery developed, amidst the sympathy of William Morris and other craft-workers, themselves all working at discoveries and laying the foundations of the modern Arts and Crafts movement. When the business outgrew these small premises, Orange House, further up the street, was taken for workshops and showroom, with a kiln in the somewhat larger garden, while the family continued to occupy No. 30. Chelsea of to-day is a gilded desert to those who knew it then; Cheyne Row was an unpretentious old-world corner at the upper end of which stood the beautiful little house built for G. P. Boyce by Philip Webb, the tree-tops of its pleasant garden waving above the high brick wall; from here, looking down the row, one caught glimpses of the light on the river and the red-sailed barges, and for us one of the charms of the place was the sense of adventure that a quiet corner gleams from that sight of the way into the open world.

Many a time, when our Hammersmith quartette paid a visit to the Chelsea trio, we would go round to Orange House after tea and spend part of the long summer evening wandering through house and garden eager over the latest experiment. There were times when a kiln spoilt cast a slight cloud on the gathering, in spite of the gentle courtesy of our friend, who would not even mention the mishap; times when a pot that had roused no special expectation came out a triumph of shining colour amongst the ruin of a whole firing; there were "spoilt" pieces that one could not help loving for some special quality in them—in short a whole chapter of the story which, passing under

William De Morgan

the eyes of those familiar with the building up of a craft, was alive with incidents hailed and followed with keenest interest.

Amid these family gatherings and the yet happier gatherings at our Kelmscott home, grew the project of the two men to settle their factories on the same premises, or at any rate near each other. Orange House could no longer contain De Morgan, and it was urgently necessary that my father should gather all his works under one roof, so to speak. The country easily accessible from London was explored a long time in vain; then one summer holiday a disused silk-mill with most of the necessary qualifications was discovered in a remote village, one of those jewel-like clusters of grey building that nestle among the slopes of the Cotswolds. All the points in favour of this enchanting site (so far removed from "the great wen") were seriously and eagerly considered, those against it being set aside for future consideration. However, this dream of reviving the crafts in a part of the country where they had formerly flourished had to be regretfully abandoned by the two friends, and the laughing waters of that wide free country to be exchanged for the sleepy Wandle and the melancholy of the once-country struggling against conversion into town. I think that discovery of the ideal factory must have been in 1880, the year that the two families made a memorable journey from London to Kelmscott by water in the Ark, a nondescript craft which figures largely in the family caricatures of these days. I have treasured mental pictures of this journey, with De Morgan in the foreground, always genial and content, whether called upon to scull our uncouth boat with its happy ragamuffin crew through the crowd of a genteel regatta, or to celebrate the voyage in verse and picture. Our friend on a holiday was full of quips and drolleries and ingenious riddles, all told in that thin high drawl with a sort of vibration in it that was nearly but not quite a laugh and that indicated enjoyment of his company and of his own conceit. It was good to listen to. Some of his jokes took the form of doggerel verse, some were swift sketches, expressive and prettily drawn. In those days he could scarcely write a letter without clothing what he had to say in some form of delightful oddity. The youngsters of that generation will remember well as one of their household favourites Mary De Morgan's volume of witty and imaginative fairy-tales "On a Pincushion" illustrated with graceful drawings by her brother.

De Morgan writes :

"In 1882 I took a piece of land at Merton Abbey and erected buildings and kilns there, retaining the show-room in the Chelsea house until '86 when the shop in Great Marlborough Street was taken on lease. The factory work continued as before at Merton Abbey. About a year later, owing to circumstances connected with health, I was obliged to limit my supervision of the factory. The long journey every day was more than I could manage, and I

was unable to make my domestic arrangements fit in with the plan I had always had of residing at Merton. Practically I had to choose between giving up the business and bringing the factory nearer home".

At this time Halsey Ricardo entered into partnership with De Morgan and a new factory was built at Fulham (Sands End Pottery). The work was carried on there until 1908 when the business was wound up. By that time the potter and designer was engaged on his newly found art and straightway his name, which as an artist of distinction was barely known outside a small circle of connoisseurs, became familiar in all countries, and "Joseph Vance" as a "good seller" stood somewhere a little below the works of Marie Corelli.

The nature of the business is described tersely and modestly in his own words—he is writing towards the end of the "decorative" period of his life :

"The work actually carried on now at the factory is as follows, taking the items in the order of their importance :

1. Decorative painted panels. The most part of these latterly have been decorations of steamships. The first work of this sort was for the *Livadia*, the yacht built at Glasgow for the Emperor of Russia—this was in '79 or '80 as near as I can remember. We have done a good deal of this work since.

2. Stove tiles and other patterned tiles for various purposes. The demand for these would be very large if the price were a reasonable and commercial one. Our prices have scarcely been lowered since they were first fixed; I fear we have been influenced by a belief that the more buyers paid the more highly they would value their purchases. This is to my thinking a commercial fallacy.

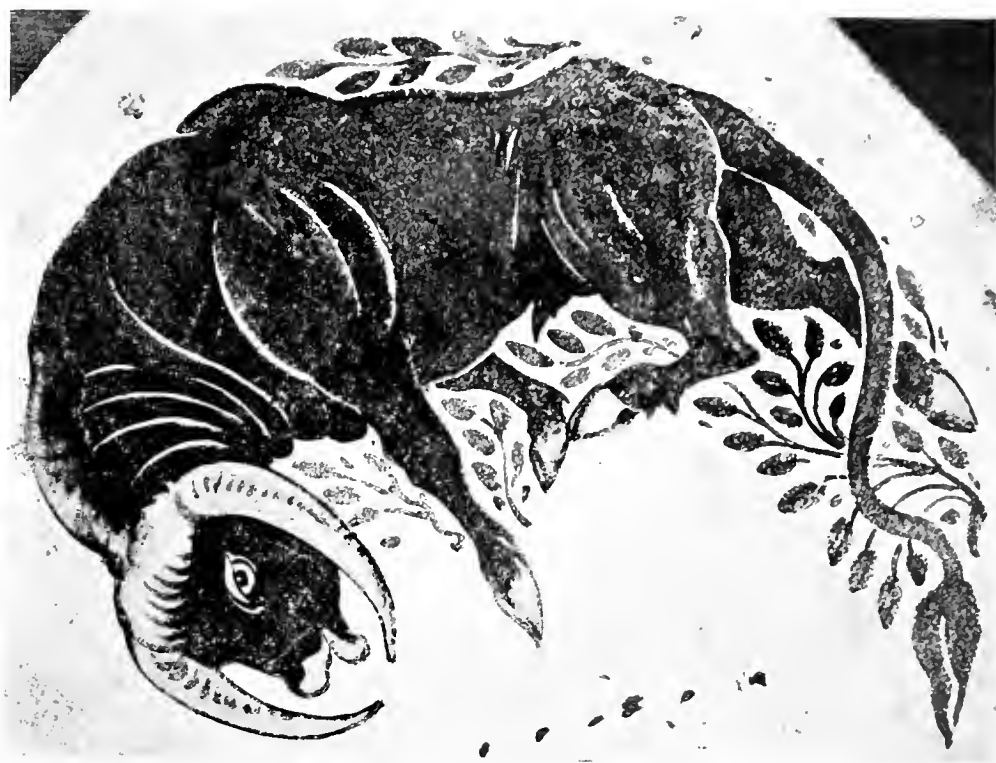
3. Plain coloured tiles. These we sell at about double the price they could be made for in quantities four times as large. At half our present price we should have ten times the sale. Even as it is I am constantly getting demands for more.

4. Miscellaneous decorated pots—good for wedding presents and the like, but of no use except to put flowers in when they do not run—as indeed now and then they do not. It is very possible that a little further evolution of this work might have really satisfactory results. As it is it pays as well as anything we do".

In 1888 De Morgan married Evelyn Pickering, pupil and niece of Spencer Stanhope, herself an artist of distinction. Many years of their married life were spent in The Vale, a charming corner of old Chelsea, whose site is now a desolation of brick and cinema. There are those who will remember the joint party given by the three householders in The Vale before destruction came upon the place. "Our house-cooling", said William De Morgan meditatively, "in contradistinction to the house-warming that people usually go in for". The *al fresco* At Home by the dim light of small coloured lamps, where friends met and lost each other, and the guests wandered at will from house to house, stopping here for a snatch of music, there for a glimpse of a lovely dress among the trees—it all seemed a long way from the noise and squalor of King's Road; there is more "harmony of parts" now, and the old quiet atmosphere lives only in memory.

When in 1892 De Morgan was forbidden by his

A



B



C



(D, E) RICE DISH AND BACK, LUSTRE CHIESIA PERIOD (LADY DE VESCO)



(F) DRAWING "THE ANGEL" AND "THE VISITATION" (VICTORIA AND ALBERT MUSEUM)



(G) BAND OF LUMINOUS DARK BLUE PALE TURQUOISE TREES, SOFTENED BY BROWN OUTLINE, BAND OF WHITE WITH PALE GREEN FISHES, HALF-TRANSPARENT AS IF SEEN THROUGH WATER, LUTAM PERIOD (LORD SWATHLING)

William De Morgan

doctor to pass another winter in England, he and his wife arranged to live in Florence during the cold months, and there, owing to his special method of tile-painting, he was able to set up a workshop with Italian painters to supplement the work of the London factory. Thus began that dual existence, tantalising and somewhat mournful to a man of warm affections and keen interests in his own country, but yet not without its compensations. Of late years Florence has been deteriorating with increasing speed; but in 1892, though the city had already lost many of her greatest charms, she was still full of delight, and there were many corners of quiet beauty where the shadow of her noblest days yet lingered. The De Morgans settled down in the city, and spent the week-ends with the Spencer Stanhopes on the Bellosguardo Hill, where the amenities of English villa-life awaited them, among those stately gardens besides the penetrating magic that hangs over the flowered terraces and scented pine woods of the ancient Tuscan land. Here in Florence the designing was carried on, and that part of the work which could be done away from the factory in London. Picture a Florentine workshop, "betwixt sun and shade", a long building in the garden fragrant with roses, growing Italian-fashion in their unimaginable masses, where six or seven men worked under the most delightful conditions. Those who have seen Tuscan craftsmen at work know what they have inherited from that past of which we still know so little in detail. None of the men were trained painters—just common imbianchini, whom De Morgan taught to work in his method, and of them he said "he never had had to do with such hands and eyes". In his workshop, with a high standard of work and high wages, they quickly improved their worldly positions and became "signori", and all was well. We must suppose that they were equally happy later, when the influence had passed from them and—still signori—they modelled figurini of ballet-girls and all the cheap, humorous statuary from which the sensitive visitor to Florence averts his eyes in passing; but there it is, so much fine teaching, so much admirable skill, and the result as ephemeral as a summer day . . .

The invention that enabled the pottery to continue under these changed domestic conditions was applied to the tiles, which formed a large part of the business, and which were now all painted in Italy. The design was not painted direct on the tile but on a whitey-brown paper (they could not get it bad enough in Italy, the home of beautiful *carta-mano*), stuck with a little soap on a slightly slanted piece of glass, the semi-transparency giving the draughtsman greater power over the colour. When a quantity of the paintings were ready they were sent in rolls to the London factory; here the painted paper was fixed on the tile and the whole

was covered with the glaze and fired, when the paper burned right away, leaving the paint on the clay unimpaired. Specimens of a new design, or of a change in colouring were sent over to Florence to be looked at and corrected if need was.

The tiles and all the panels for the decoration of the P. & O. liners were done by this method, which could of course only be employed for flat surface decoration; all the pots were painted in London, except a few experimental ones, to which reference will be made later, which were painted in the Cantagalli workshops.

De Morgan always carried out his migration by sea, as not only did the voyage suit his delicate constitution better than the train-journey, but the sea and its wonders had a great hold on his imagination, and his keen feeling for noble and splendid colour was soothed and fed by the enchantment of those long inactive days spent dreaming over the unfathomed depths of green. A duller mind than his might be moved by the sight of sunrise behind the sierras of Mallorca, and so much did these incomparable moments penetrate the very soul of our friend that more than once he expressed to his wife the strong wish to be buried out at sea.

Among all the affectionate remembrances of De Morgan stored with other treasures of memory, I like to linger over the Italian times and to feel that the beautiful side of his life in Florence must have been a comfort to a man wearing out brain and body over a business whose most triumphant successes did but spell anxiety and the prospect of commercial non-success in the long run. Every week the De Morgans left the clamour of the city and wound their way through the *poderi* and up the flowered terraces to Villa Nuti, where they could enjoy that vision of the noble valley wrapped in its luminous veils, and the cypress-clad *poggi* of the upland country that stretches south-away. Happy in his English friends there, happy in the matter-of-fact, good-humoured Tuscan *contadini*, happy in the humble beautiful things of the frugal Italian life of the people, he could rest and absorb the "attainable good" with that bearing of a philosopher that became him so well in later life. In another villa on the Hill he was also affectionately welcomed. We would sit long after the evening meal watching the fire-flies mingle with the stars in the blue of night above the Arno valley. At times the talk fell into friendly silence, and the nightingale's song and the scent from the rose-bowers and the lily-hedges seemed to weave more closely about us all that spell of sympathy that no trivial thing from without could ever break—nor ever has broken.

(To be continued.)

REVIEWS

TWENTY-FIVE GREAT HOUSES IN FRANCE; by SIR THEODORE ANDREA COOK; with an Introduction by W. H. Ward. lx + 436 pp., Front, Map, xxii + 380 illust. ("Country Life") £2 2s.

The publication of this volume at a time when a portion of France has been devastated, and historic ruins, such as Coucy, defiled beyond recognition, is especially comforting. Fortunately the German fury has not swept far south, for, with the exception of Pierrefonds, which has escaped damage, the famous chateaux described by the author belong to the Valley of the Loire and other parts beyond the battle-line. Sir Theodore Cook is enthusiastic for particular divisions of French architecture, and is, moreover, gifted with a passion for research among the archives of history; he knows France well, and allows free scope to his taste for romance and pageantry in his descriptions. It would, however, be difficult for the ordinary student to discover the architectural sequence of the houses dealt with, were it not for the introduction by Mr. W. H. Ward. Sir Theodore Cook writes dispassionately and sympathetically, but always with the tolerant interest of a participant in the affairs of the people who formerly owned the buildings. On this account his writing is fascinating, full of local colour and free from the flavour of pedantic compilation. The introduction, on the other hand, comes from the pen of an architect who treats of the decorative and constructive attributes, and describes the effects of the Renaissance upon vernacular traditions; and contrary to the usual methods of architects who make books, deals with social, political, and religious movements. The present volume gains considerably from the joint authorship, for both the professional architect and the average reader have guides to the characteristics of the buildings that sprang into being when the warmth of Italy thawed the winter of mediæval France. Sir Theodore Cook does not set out to re-write the history of the development of French domestic architecture. He is concerned with kings, queens, bishops and knights, rather than with the artist builders who placed one stone upon another. In consequence his canvas presents a vivid sketch of the conventional scenery of the later Middle Ages and the dawn of the Renaissance, peopled with the guardians rather than the builders, although hints are given of the poets, authors and artists, whose collective labours enriched two centuries. The series dealt with begins with the towering Mont St. Michel, it continues with the machicolations of Carcassonne, Gaillard, and that mountain of architecture, the over-restored Pierrefonds. The house of Jacques Coeur at Bourges reveals a fusion of history and architecture, Loches is shewn sadly patched but frequented by the spirit of Agnes Sorel, Josselin indicates the transition from the fortress type to

the country house, its fretted masonry and attenuated dormers speaking of the time, near at hand, when the masons were to loose their fancy and produce quasi-classic detail, rich in variety and accidentally original in form. Further on are illustrations of the castle of Amboise, which is shewn perched above the Loire dominating the narrow streets of the adjacent town. Its massive profile attracted the pencil of Leonardo da Vinci, and Mary Queen of Scots perhaps carried back memories of the gardens to sombre Holyrood. From Amboise the descriptions carry on to the Maison Bourghtheroulde and the Chateau of Blois, where the leaven of Italian inspiration is seen in the carved ornament, and the pleasantries of the craftsmen who experimented with pilasters, balustrades and cornices. Later on the author deals with that architectural fantasy, Chambord, and gives an account of the boredom experienced by the royal occupants. Of less pretentious character is the little chateau of Azay-le-Rideau; which together with Chenonceaux and Le Lude mark progress in design from the fortress to the country residence. Evidence of further change in style is forthcoming at Anet, for here Philibert de l'Orme was in charge, and taste was turning towards a more logical arrangement of classic features. Additional proof of this architect's and Jean Bullant's skill is to be seen at Chantilly, where even Daumet's modern reparations are not to be despised. Another fine house is Valencay, which was built in 1540 for Jacques d'Etampes, and at one period was the home of Talleyrand. To catalogue every building shewn in the volume would be a dull proceeding, but it must be mentioned that the series is completed by the magnificent Vaux le Vicomte, with its terminal screens and reticent ironwork, with the gardens arranged by Le Nôtre, and the pavilions, roofs and dome by Mansart. Sir Theodore Cook has done justice to his subject and good service to those interested in architecture. There are one or two trifling errors in his architectural descriptions, which have arisen no doubt from the fact that the author's sympathies incline more to the earlier phases of the French Renaissance than to the later. He is apt to overlook the fact that many of the buildings were the product of an adventurous age, and were evolved under the guidance of builders who sought to express individualistic ideas; and these creations in stone are not to be disparaged because fresh theories were imported from Italian sources and incorporated in their structure. Architecture is always responsive to changed conditions, and invariably expressive of personality, and on that account is not less interesting, even if in its progress the vivacity of an early phase is changed to sober formality in a later one. The volume is profusely

illustrated with superb photographs taken by Mr. Frederick Evans, and it is to be hoped that it will be followed by another describing the mansions of the 17th and 18th centuries. A. E. R.

THE publication by the Stationery Office of the "Inventory and Survey of the Armouries of the Tower of London", in full war-time, will do more to carry out the efforts of the Board of Trade and individual firms, to divert the printing and colour

printing trade to this and allied lands than any other publication which has appeared since the beginning of the war. This apparently admirable book will be criticised at length so soon as time allows. It is only possible at short notice to mention the admirable manner of its production. In paper, type printing and illustrative reproduction, it shows what excellent work can be done at a moderate price within this country.

A MONTHLY CHRONICLE

THE WILL OF THE LATE JOHN G. JOHNSON OF PHILADELPHIA.—On more than one occasion in this Magazine reference has been made to the well-known collection of pictures left by the late Mr. J. G. Johnson, who died on the 14th April 1917. His will, which has now been proved with one codicil, is of more than passing interest, seeing that his collection, which includes some hundreds of pictures, passes under it to his native City of Philadelphia. It is proverbial that the lawyer who drafts his own will is seldom fortunate in his choice of language, and to the English legal mind the language used by so eminent and astute a lawyer as was Mr. Johnson seems sometimes lacking in precision, while characterised by some repetitions. Indeed to our ideas, points of difficulty in construction might even occur, though it is to be hoped that on the other side the testator's intentions will appear clear and definite, otherwise there might be the possibility of a repetition in the courts of Pennsylvania of our unfortunate experience here with Turner's tangled testamentary dispositions, which resulted in years of litigation and many cart-loads of legal documents. By his will dated the 22nd June 1912 Mr. Johnson appoints an Insurance Company his Executor, and in addition to provisions for his family provides in particular for his works of art.

"The leisure moments of my life," he says, "have been spent in making this collection, and my hope has always been that it will be accepted by the City of Philadelphia upon the not onerous conditions I impose."

He bequeathes the whole of his art property to the City of Philadelphia upon the condition that the City enters into a contract with his Executor to erect a suitable art gallery for the separate housing and exhibition of his collection and to maintain, repair and protect it, besides providing a curator of proper intelligence and skill. He thinks it necessary to stipulate that the Curator is not to be appointed for political reasons, and indicates a desire for no jobbery in his selection. The gallery must be central and suitable, but—

"I care nothing whatever for architectural effect. What I want to erect is a building constructed in the best way properly to exhibit the pictures."

He expresses a strong preference for low ceilinged side galleries, such as exist in the Berlin Museum,

which have a top light as well, "and I know of nothing better in the way of making a proper exhibition". The architect is to have a special knowledge of such matters. On the other hand, if the City of Philadelphia refuses to erect and maintain such a gallery, the collection is to go to the Metropolitan Museum of New York, to be exhibited there separate from its other collections. The Testator, however, criticises the New York galleries on the ground of their being too high, too cold in colour, and generally far behind the standard which is necessary. The residue of his property he leaves to his family and step-son, and in the event of his death leaving no descendants, then to the University of Pennsylvania. By a codicil dated the 12th February 1917, that is about two months before his death, Mr. Johnson made an important alteration in his previous provisions as regards the City of Philadelphia. By this codicil he provided that if the City of Philadelphia accepted the bequest of his pictures and entered into the contract referred to in his will, he bequeathed to it his house, 510 South Broad Street, with its contents, which "I wish to be maintained as a museum—a public museum—to stand pretty much as it will be at my decease" and "to be forever kept up and maintained as such museum in which my art objects shall be exhibited". This gift, of which we have a kind of counterpart in the Soane Museum here, will, he points out, "save the need of the City (of Philadelphia) contributing to build an art gallery". In other respects his wishes in regard to upkeep and care of the pictures are to be adhered to, but he provides that on the death of his step-son the income of his residuary estate shall be devoted as far as possible to the maintenance of the museum, the University of Pennsylvania being only entitled to such residue as shall not be properly useable for the purpose of the museum, and the City of Philadelphia being called upon to make up any deficiency that may be necessary, the Testator estimating that about £5,000 per annum may be needed. Should the City of Philadelphia not accept the altered arrangement there is a gift over of the collection to New York. Whatever may have been the pro-

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spects of the City of Philadelphia accepting the collection under the will coupled with the obligation of erecting and maintaining the gallery, there can be little doubt that it will accept the gift under the codicil in which the liability to erect a gallery is no longer insisted upon, and provision is no doubt ultimately forthcoming for the necessary maintenance and upkeep. In that event Philadelphia will have gained a collection of real interest, which, while including few, if any, great masterpieces, is probably more representative of the pictures of all schools and periods than any other private collection in the world. In this respect it complements very usefully those many other great private collections in the United States, which are severely limited in the field they cover, but contain a large proportion of world famous masterpieces, the spoils of European collections for the past 20 years. At least Mr. Johnson's splendid benefaction to his native city is eminently characteristic of the public spirit prevailing in America at the present day. The United States is happy in being able to offer many parallels. Probably no country in the world has so many wealthy men who find pleasure in devoting the proceeds of successful professional or commercial careers in such a way as has been chosen by Mr. Johnson. The interest may be educational, scientific or artistic, but in every case it is based upon securing for the public the enjoyment of advantages and pleasures which the giver has known how to appreciate. It is also a matter

of satisfaction that the gift is local. Excessive centralisation is a real danger, and a healthy public interest in matters of art is more likely to develop where every area has its local centre and local enthusiasms than where everything is concentrated in a metropolis.

ROBERT C. WITT.

THE EXHIBITION OF WORK BY DISCHARGED AND WOUNDED SOLDIERS.—This was held in Messrs. Sotheby's new galleries, and, though it consisted chiefly of things of severe usefulness, there were also stalls on which were shown decorative trifles of all sorts which the men had amused themselves by making during their convalescence. In this work—of which the best examples were perhaps to be found on the Netley stall—nothing was more surprising than the colours. These were of the men's own choice and blending, though the designs were generally given them. It was interesting to learn that they had asked to be supplied with flowers and had taken them for their models; the result was not only an absence of the usual horrors, but positive beauty. In the June number of this magazine Mr. Roger Fry told us that "almost all children's drawings have more æsthetic merit than all but the best art of the modern adult", and he speaks of the "feeble imitations of contemporary invention" by the inferior trained artist. What Mr. Fry says about form one here found in colour. The soldier has the advantage of the child's untrained vision.

JULIAN SAMPSON.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- "COUNTRY LIFE," by authority of the War Office.
(1) The Western Front; drawings by Muirhead Bone; ordinary ed. Pl. 7; 2s.
(2) 100 drawings (1st 5 parts bound together). 15s.
II. M. STATIONERY OFFICE.
FFOULKES (Chas. J.) *Inventories and Survey of the Armouries of the Tower of London*; 2 vol.; xi + 499 pp., 38 photogravure Pl., numerous collotype figures. 63 3s.
[An excellent example of what can be done in the way of book-reproduction at a moderate price without the intervention of foreign workmen.]
JOHN MURRAY, 50A Albemarle St., W., 1.
PERTWEE (Rowland). *The Transactions of Lord Louis Lewis*; xi + 297 pp.; 5s.
[A fiction on the subject of collecting and dealing in the works of art.]
LIBRAIRIE CENTRALE D'ART ET D'ARCHITECTURE, 106 Boulevard St. Germain, Paris.
RICCI (Seymour de). *Catalogue de la Collection Barthélemy Rey; objets d'art du Moyen Âge et de la Renaissance*. viii + 66 pp.; numerous pl. and fig.; N.P.
STOCKHOLM, NATIONALMUSEUM (Lagerström, Stockholm).
SIRÉN (Oswald). *Italienska Handteckningar, från 1400-och 1500-talen i Nationalmuseum, Catalogue raisonné*; xv + 139 pp., 56 collotypes; N.P.
STOCKHOLM, R. ACADEMY OF SCIENCE AND ANTIQUITIES (Brödnar Lagerström).
ROOSVAL (Johnny). *Doppluntar i Slatens Historiska Museum, beskrivande grupperande Förteckning med Understöd av Kungl. Vitterhets Historie och Antikvitets - Akademien*

utgiven av Konst-Historiska Institutet vid Stockholms Högskola; 74 pp., 101 fig.; brock.; Kr. 10.

[A valuable monograph on ancient Swedish fonts. Dr. Roosval will shortly discuss in *The Burlington Magazine* the affinity of many of these fonts with early examples in England.]

PAMPHLETS.—An Address on the Scope and Work of a School of Art; by B. J. Fletcher, Principal of the Municipal School of Art, Leicester; 24 pp.—Athenæum, subject Index to Periodicals 1916 (Theology and Theosophy). 48 pp. 2s. 6d.—National Art Collections Fund; 13th Annual Report 1916; 65 pp., 11 pl.—*The Pauline Idea of Faith in its Relation to Jewish and Hellenistic Religion* ("Harvard Theological Studies", 2), by Wm. Hy. Paine Hatch, Ph.D., D.D. Cambridge, Harvard University Press (Humphry Milford, London). 4s. 6d.

PERIODICALS.—American Art News (weekly)—Architect (weekly)—Art in America (bi-monthly)—Boletín de la Sociedad Española de Excursiones (quarterly)—Boston, Museum of Fine Arts, Bulletin—Bulletin of the Alliance Française (fortnightly)—Carnet des Artistes (fortnightly)—Colour (monthly)—Connoisseur (monthly)—Country Life (weekly)—Fine Art Trade Journal (monthly)—Gazette des Beaux Arts (quarterly)—Illustrated London News (weekly)—Journal of the Imperial Arts League—Kokka, 324—Le Cousin Pons, 2me Ann., 30—Les Arts, 159—Minneapolis, Institute of Arts, Bulletin (9 per ann.)—New York Metropolitan Museum of Arts (monthly)—Onze Kunst (monthly)—Oud-Holland (quarterly)—Pearson's, July—Quarterly Review—St. Louis, City Art Museum, Vol. III, 2.
TRADE CATALOGUES.—R. W. P. de Vries, 146 Singel, Amsterdam. *Catalogue d'Eslampes et de Dessins*. Nouv. Ser. No. 3 (*Dessins anciens et modernes, marines et paysages viverrains*) illustr.



A MARRIAGE FEAST AT BERMONDSEY BY JORIS HOFFMANN (MARQUIS OF SALISBURY)

A HORSELYDOWN WEDDING

BY F. M. KELLY

BROADLY speaking, genuine naturalistic *genre* painting can hardly be said to have come into its own or won general recognition on its own merits till the development of the Netherlandish school in the 17th century. Previous to the 16th century painting was in the main envisaged, firstly from the standpoint of mediæval ecclesiasticism, and later under the influence of imperfectly apprehended traditions of classical antiquity. Even the artists of the North found their artistic expression trammelled by these conventions, though their innate inclination towards actuality repeatedly breaks through with a quaint but charming naïveté, even where the subject professes to be culled from the Bible, from hagiology or the classics. Thus, to take but one instance, in the wing of a fine triptych, ascribed to the Maitre de Flémalle and exhibited at the Golden Fleece exhibition at Bruges in 1907, the holy carpenter, S. Joseph, is shown in the guise of a *bon bourgeois* of the 15th century intent upon the construction of a mouse-trap, in domestic surroundings such as must have been familiar to the painter. In the MS. miniatures of the later middle ages this tendency is increasingly manifest, reaching its zenith in the 15th century in such superb illuminations as those which enrich the "Miracles de Nôtre Dame" (Bibliothèque Nationale) and the perhaps unique "Cuer Loyal" (Vienna, attributed to René d'Anjou).

Deep as is undeniably our debt to the art of the Italian renaissance, it must be admitted that the universal acquiescence throughout the West in its supremacy as a fact beyond challenge, was by no means an unmixed blessing for other nations if their æsthetic expansion was to be unhampered. More especially is this noticeable where the first fine efflorescence of the Italian renaissance began to wither and to dwindle down to facile virtuosity fed upon nothing more vital than dry formulæ. Many a painter from the West was stunted in his artistic growth by the widely accepted doctrine that no artist's education could be accounted complete till he had imbibed at first hand the Italian conceptions of art. An egregious instance of natural ability thus hopelessly misdirected is the case of Frans Floris. His half-length portrait of *A Falconer* at Brunswick is personal, vivid and *bien senti*, in marked contrast with his habitual fly-blown exaggerations of the classicalities dear to his Italian prototypes. It is curious that so strong and sincere a portraitist as Sir Antonio Moro (Anthonis Mor van Dashorst) should be found lapsing, on occasion at least, into these insincerities.¹ The engraver Hendrick Goltzins wasted an undue share of his high technical abilities upon a monotonous series of

bulbous nudities, allegorical or mythological in subject. On the other hand in Moro's portraits in the Louvre of Luis del Rio, his wife and children one is interested to recognize the persistence of the old "donator" motive so typical of mediæval piety. Almost one looks instinctively to find the attendant figures of patron saints standing at the shoulder of the cavalier as of his lady. If these fine portraits, where Moro is at his best, were originally the wings of a triptych, it may be safely affirmed that the missing centre-piece is the part which could best be spared. Although portraiture pure and simple had long divorced itself from these traditions, and although even in Italy we are accustomed to see heroes of antiquity and personages from Holy Writ among figures and surroundings drawn from the artist's own experience,² it is not till the 16th century, and even then chiefly in the West, that the *vie intime* of the period commences to be avowedly depicted for its own sake. Jan van Hemessen, Pieter Breughel and others present us with scenes of rustic merry-making, with illustrations of less reputable dissipations too. The German and Flemish engravers of the early 16th century give us frequent scenes of village *Kermesses*, in which the grosser element is nowise slurred over. In these there is usually an intentionally grotesque touch. More courtly festivities, scenes of contemporary warfare and commerce begin to be prominent. In painting we often find the old stock subjects used as an obvious peg upon which to hang a study of contemporary life and manners. Thus Cranach's *Judgment of Solomon* of 1519 (Buckingham Palace) is primarily a pretext for delineating court-life of that date, as is the so-called *Alexander the Great and his physician Philip*, by Hans Schwab (Rudolfinum Prague). *The Prodigal Son* is nine times out of ten, save for the title, a frank portrayal of contemporary "fast" life. Beuckelaer's version of this subject (Brussels) will do as a case in point as well as another. It would seem to date c 1565-70. *S. John the Baptist Preaching in the Wilderness* is apt to be turned to account as a chance of depicting a crowd of 16th century types grouped in a Dutch or Flemish landscape, e.g., in Pieter Coecke's painting at Lille.

At this period too come into vogue representations of contemporary history, though these are less common in painting than engraving. Tortorel and Perrissim's series of episodes from the Wars of Religion in France and Frans Hogenberg's many scenes from the Dutch-Flemish struggle against Spain are perhaps the most conspicuous. A similar but smaller series by Martin de Vos on the successful rising of Bours and Liedekerke at Ant-

² (ibid) Carpaccio and Pinturicchio in Italy are notable interpreters of this tendency. In Flemish art we may cite at random *S. Eligius and S. Godeberta* by Petrus Cristus (see *Burlington Magazine*, Vol. 25, p. 326), from the Oppenheim collection at Cologne, or *Dirck Bouls's Unjust Sentence of the Emperor Otto*.

¹ Cf. the late M. Henri Hyman's book devoted to this painter and Mr. L. Cust's *Notes on Pictures in the Royal Collections*, *Burlington Magazine*, Vol. 18, p. 5 (October 1910).

A Horselydown Wedding

werp may also be cited.³ Satirical prints and illustrations of proverbial philosophy are replete with this feeling for actuality. The "Emblemata Nobilitati," 1592, by Theodore de Bry, and the "Emblemata Saecularia," by J. T. and J. I. de Bry, 1596, amply exemplify it.

We are coming to the beginning of the great Dutch "Corporation" portrait groups, of which in the 17th century the splendid series by Frans Hals marks the supreme achievement, not forgetting the *Banquet* group by van der Helst at Amsterdam, which so excited the enthusiasm of Sir Joshua Reynolds. We may mention among others a *Banquet of Arquebusiers*, 1583, by Cornelis Cornelisz at Haarlem, and Cornelis Ketel's group of *Dirck Rosecrans' Company*, 1588, at Amsterdam.⁴ Less significant artistically, but with an antiquarian attraction of their own, is a group of pictures of the French school inspired by the court-revels of Henri III and his Mignons, of which the *Noces de Joyeuse* and another ball-room scene in the Louvre are familiar examples. A third painting of this type is at Rennes, and the (so-called) *Queen Elizabeth dancing with the Earl of Leicester* at Penshurst appears to me to belong to the family, but of even poorer quality. A work of more ability from the hand of Frans Pourbus, the Elder, was not long ago in the Camberlyn d'Amougies collection. The alleged subject, *Joris Hoefnagel's wedding-feast in 1571*, links it with a picture of which I wish presently to speak.

I desire here to dwell more fully on a few paintings of the second half of the 16th century, each of which illustrates, in a greater or less degree, the tendencies above mentioned. An insatiable interest into all that may cast light upon the study of bygone fashions of dress has brought them (as also the works cited above) more pointedly to my notice.

(i) *The Marriage Feast at Cana*, by Lutger tom Ring, the Younger, painted in 1562, and now in the Kaiser-Friedrich Museum, Berlin. No better example could be instanced of a familiar scene from Scripture unblushingly exploited to give play to the artist's leanings towards *genre* painting. The ostensible *Leitmotiv* is whittled down to a distant glimpse caught through a doorway at the back, wherein perhaps the least interesting figure at that is the figure of the Redeemer. The canvas is almost entirely devoted to an elaborate kitchen scene of the wealthier class. The lady of the house, accompanied by her little daughter, both garbed in the richest fashion of the day, gives orders to her cook, while in an outer court, fitted as a scullery, on the left a serving-man draws water from a well. The dresses of all the figures are elaborately rendered, and the kitchen appoint-

³ Reproduced with other contemporary prints bearing upon the subject in Sir Stirling Maxwell's *Antwerp Delivered*.

⁴ I think it is Wurzbach who says of this group that it " . . . scheint bereits ganz mit den Füßen gemalt", a conclusion which, true or false, appears to me of questionable interest.

ments and copious provisions are worked up into an ambitious still-life study. We could wish the artist had simply omitted the sacred element altogether, since he is so ostentatiously uninterested in it. Criticism would then be disarmed by the *naïveté* and conscientiousness of the rest.

(ii) *The Massacre of S. Bartholomew*, by Francois Dubois (Franciscus Silvius) of Amiens in the Musée Arlaud at Lausanne. Dubois, a Huguenot refugee, died at Geneva in 1584. Very little else is apparently known about this painter. It has been supposed, though, so far as I know, upon no solid evidence, that he fled from France at the period of the tragedy he has depicted for posterity. At any rate as a Protestant dwelling in Geneva, the refuge *par excellence* of persecuted Calvinists from every side, he must have repeatedly had the particulars of the massacre at first-hand from eye-witnesses. M. Henri Bordier has made this picture the subject of an exhaustive monograph. From the imperfect engraving given it is hard to appraise the artistic ability of Dubois. For all that, this work in its brutal realism brings home to us the realities of the S. Bartholomew (at least from the Huguenot conception) as nothing else could. In order to include as many odious details as possible, the painter has rearranged the topography of Paris *ad lib.*, leaving however a sufficiency of distinctive features to prevent any mistake as to the city intended. In the central episode, the butchering of Coligny, he has fallen back upon the old device of representing as simultaneous successive phases of the same event: we are shown at once the admiral's body cast from an upper window, outraged by his enemies, and dragged away shockingly mutilated to the gibbet of Montfaucon. All the repulsive incidents associated with the fateful night are portrayed on this canvas, many of them too revolting for modern fastidiousness to stomach, even in the "Illustrated Police Gazette". Not the least interesting feature of Bordier's essay is the agreement he shows even in minor detail of Dubois with De Thou. He points out the inherent improbability of this almost unknown work by an obscure painter—who died in 1584—and the historian's description of the slaughter having any latent connection with one another.⁵

(iii) We now come to *genre* painting pure and simple. There are in the Imperial Gallery of Vienna

⁵ That portion of the history which includes the events of S. Bartholomew's Eve appeared in 1607. A single instance may be given out of many to illustrate how closely the painted record is in line with the literary account. When the corpse of Coligny was flung from the window at his enemies' feet, we are told that the Chevalier d'Angoulême could not believe his eyes till with a handkerchief he had wiped the blood from the victim's face. The central figure of the principal group is thus easily identified by a bloody kerchief in his hand. Modern historians have tended to discredit the tradition of Charles IX firing from a window of the Louvre upon the fleeing Huguenots. Dubois however lends his authority (for what it may be worth) to the tale.

A Horselydown Wedding

four paintings of this class by Lukas van Valckenborch, a painter probably known by repute to few except readers of Van Mander. Perhaps the best is the *Autumn Scene*, dated 1587, in which a number of cavaliers and ladies are picnicking, dancing and flirting upon a wooded slope overlooking a château.

It is now a good dozen years at least since I looked upon the original, but, whilst I frankly recognize it as no more than a representative second class work of its school and date, I seem to remember, whatever its technical defects in other respects, a note of gaiety in the colour-scheme that has a real decorative value. The familiar gaiety of Flanders is still commonly associated with the works of Jan Steen, Adriaen Brouwer, *e tutti quanti*. To me there is, in a naïve way, more real, unaffected cheerfulness in this, as in the next picture I wish to mention, than in all those self-conscious delineations of gross ribaldry that have added the word "boor" to the English dictionary as a synonym of uncouth and brutish debauchery.

(iv) *A Horselydown Wedding*, by Joris Hoefnagel (Hatfield) [PLATE]. This painting, once described as representing the marriage of Henry VIII and Anne Boleyn, then as "Horselydown Fair", is now known as "A Marriage-fête at Bermondsey". I venture to prefer the title I have given it above for two reasons: (i) the scene is undoubtedly the spot then known as Horselydown in Bermondsey, whose name survives in Horselydown Lane and Horselydown Stairs, both commanding much the same view of the Tower on the north bank of the river. (ii) "Horselydown" has an unspoiled ring of old English ballad, while "Bermondsey", in itself a picturesque old name, has become in our days inseparably linked with a number of rather squalid associations, and has lost all suggestion of "merry England". I could wish my knowledge of old London topography better. It is of course possible that the painter has taken a licence which Turner did not disdain and grouped within a restricted space features of the South side of the Thames actually much further apart. If so it was done with malice aforethought, for Hoefnagel of all men was not likely to err out of carelessness or ignorance. Indeed it is by his contributions to Braun and Hogenberg's "Civitates" that he is mainly known to posterity, and his prospect of "Civitas Londinum" appears in the section of that work published in 1572. I have not been able to

identify in this view of London (nor in the views by R. Agas or A. van den Wyngaerde) the individual features shown in the picture. The subject has been dealt with in Vol. I of the "Collections" of the Surrey Archaeological Society, and to better effect in L. Gifford Holland's "Catalogue of the Hatfield House Collection" (privately printed 1891). I know of no painting or print that gives so lively a representation of an average English gathering of middle-class types of society. The courtly element does not appear to figure in it, but local notabilities—rich burghers or country gentry, and the yeoman class, even the well-to-do peasantry are well represented. Grignon executed a water-colour copy still to be seen at the Society of Antiquaries. He inserted, quite gratuitously, the date 1590. Personally, judging by the costumes (the point I believe on which he based his date) I should not think it later than about 1570, even allowing for the class of actors depicted. None of the modes that came into vogue towards 1580 are in evidence. It is difficult nowadays to conceive the motive that led people once to associate this scene with Henry VIII. Towards the back in the centre is the figure of a Yeoman of the Guard in his livery cassock, which may just possibly have suggested a royal function. In the distance to the left a number of men are practising archery at the butts. Whatever the topographical truth of the setting, it is very pleasantly composed, and the details of contemporary life have a convincing air of truth, and will repay the closer examination of students of everyday England of bygone days.⁶

[This picture was described by Mr. G. R. Corner of Southwark for the Society of Antiquaries in 1855, and was again mentioned by Mr. Philip Norman in an article on Hoefnagel, published in "Archæologia", vol. 57, part ii, p. 327. Mr. Norman pointed out that the archery practice in the painting was taking place on the old Artillery Ground in the parish of S. Olave, Southwark, and that the church depicted is the old church of S. Mary Magdalen, Bermondsey. The picture was exhibited at the Tudor Exhibition at the New Gallery in 1890. It is painted on canvas, and measures 31 × 29 inches. Hoefnagel is not known to have been in London before 1582. In 1571 he was resident at Antwerp, where he enjoyed great repute as a miniature painter. L.C.]

⁶ The artist has portrayed himself standing against the tree on the extreme right. The two figures nearest to him seem also to me to bear evident marks of portraiture.

WILLIAM DE MORGAN (*conclusion*)

BY MAY MORRIS

WILLIAM DE MORGAN'S ART.

IN a former paper I wrote almost entirely about the personality of De Morgan, and of the way it struck one of his contemporaries in days of which we find young people

writing and enquiring as of curious ancient times. To some of us they are more real than the "day of to-day", and the men and women who are gone stand out, with all their lovable ways, sharp and clear among living figures which have become to our minds a little faded and unreal in the changing

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phantasmagoria of life. But visitors to the small collection of De Morgan pottery recently shown at the Victoria and Albert Museum will expect that even a contemporary and friend should not let recollection of the man entirely overpower consideration of his work; and the afore-mentioned younger folk, rather apt to be surprised that companions of the men who helped to make the history of modern art are still alive, might take a certain antiquarian interest in the impression made by the work of the pioneers on their contemporaries.

De Morgan intended to follow the arts, and painted two or three pictures in early life, but, like other of his friends, soon gave up painting and followed the bent of an artistic invention which, thus unforced, simply and naturally settled down in the groove apparently destined. In Fitzroy Square he was working at stained glass, and being dissatisfied with the reproduction of his designs, set up a little kiln in which he made experiments with the metal. It is the story of most of our Arts and Crafts workers of the mid and latter 19th century—the impulse of invention that seeks for outlet—the invention brought to a dead stop by the loss of tradition in the crafts—the necessity of spending valuable time in experimenting in the A B C of an art, and patiently working it up in the path to which his instinct guides him. This too was De Morgan's experience: the experiments in glass gradually led to others tending to the production of lustre pottery; his thoughts were then turned in that direction, and so the work was founded. I remember one or two of his painted windows, of rich colour and simple dignified design, hanging up in the home in Cheyne Row. There were also trials in mosaic in the '80's, in which my father took a lively interest, but owing to the preoccupations and difficulties of the pottery business they were not followed up.

A man's change of style, as his outer and inner self change in the journey through life, is always a matter to be noted. De Morgan's design shows types developing from the simple and occasionally naïve work of early Cheyne Row time to the bold mid-period with big strong masses enriched with smaller ornament, and thence to the later work, elaborate and intricate and full of curious invention. The time when he was studying the finest of the potter's art at its source produced some splendid echoes of Asia Minor and Persian types, and later, his passion for the sea expressed itself in patterns that have to my mind a curious relation with Mycenaean work. No one would call it an attempt at reproduction; it is, rather, as if the same forms suggested the same type of ornament to inventors so far sundered in time and space, as though the same impulse towards sea-things, the same passion for the twilight gardens of the deep, had moved the 19th century craftsman and those dwellers around the Middle Sea.

Some of the decoration on the pots and vases of the later middle style, which one may call the Merton Abbey and early Fulham period, are wonderfully subtle both in form and colour; two designs are specially in my mind; one (a pot) has a ground of green-white, on which is a lustre fish under a network of dead white; another (a vase) has a pale pinkish lustre ground and lustre fishes under a scale-pattern of white. The atmospheric impression obtained by this plane upon plane is remarkable, and the simplified concentration of the symbol-drawing stimulates imagination and produces the feeling of reality—the vivid dream-realism which is more especially the possession of artist and poet. The deeps of the sea—fishes seen behind clustering sea-weed in a pale green light—are suggested in several of these "plane upon plane" patterns found among the great mass of De Morgan designs now deposited in the Victoria and Albert Museum. The finest periods of art give us, in textiles, in ceramics and in other crafts, countless examples of one pattern laid upon another, but I cannot at the moment recall any example of note in which the slighter, mechanical pattern, reversing the usual practice, is used as a veil for the principal design. I hope it is not straining a point to dwell on this feature in some of De Morgan's patterns: the suggestion of an *essential* seen through shimmering water or other screen of detail; it occurs to me as a quite unconscious expression—perhaps notable only to anyone on the look-out for such expressions—of the reaching through a tangle to things that count: peering through the ordered pattern of trivial matters to the real life behind. This is doubtless reading big significance into a small decorative effort, and one is far from desiring the primrose by the river's brim to be anything but a primrose; but as half the beliefs of long dead races are embodied in the symbol-drawing of their "decorative art" (to use the tiresome phrase in mere shorthand parlance), one may be forgiven for pausing over any indication that seems to link the searchings of a modern mind with the searchings of the ancient world.

The special bent of De Morgan's invention was in winding beast-forms and great sweeping lines round difficult shapes; the more difficult the space to be filled and the more fantastic the beast-pattern, the more enjoyment is evident. The symbolism or story told is vivid and apt: the tiger in a network of jungle, the fish behind his wave or peering out of a coral-plant, the phoenix in her nest, the hare in her form, geese walking home at evening—many an episode of the drama of nature has been concentrated into the symbol-drawing, the first word, and it may be the latest, in all human decoration of life on this earth. One design for a plate he has named "Stranded fish", a monstrous creature taking up one half of the circle, while the



(H) RICE DISH, LUSTRE, CHELSEA PERIOD (VICTORIA AND ALBERT MUSEUM)



(I) PLATE, BLUE AND TURQUOISE. THE LUSTRE OWL IS AGAINST A MAGNIFICENT NIGHT SKY (RE. HON. A. J. BALFOUR)



(K) INDIAN RED FLOWERS, WHITE GROUND, MALACHITE GREEN FISH ON DARK BLUE; MERTON ABLEY (MR. REGINALD BLUNT)



(L) CRANES, BURIED GREEN ON TURQUOISE GROUND, BLUE BLACK LIP AND LINING, LUTHAM PERIOD (JORD SWAYTHLING)

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other is occupied by tiny men in tiny boats hurrying to secure the spoil. Another he labels "Sea-birds' Island", another "The Snake-eater", another shows a lizard dancing gaily on his tail and smiling. These and many others are racy jokes—and so De Morganesque in their daring and enjoyment! Among the designs for tiles may be noted a splendid wild boar, a "checky" peacock—very clever and unusual in arrangement of the feathers, an amazing chameleon, a serpent charming a rabbit, a frankly bored leopard—a handsome beast, and a hippo shedding absurd giant tears. There is a spoonbill, too, trying to get its bill into a De Morgan pot (with a background of Chelsea church and the factory chimneys of the Surrey side of Thames, if my memory serves me).

The freedom of his studies for designs, one or two of which are reproduced here, puts them (if I may once more note the comparison) on a level with the spirited drawing of Mediterranean ancient art. Some bird-drawings, in two sweeps of the brush, have a Chinese swiftness and crispness. If his painters had had this free broad touch, De Morgan pottery would have ranked with the best of the old historic masters, as it now stands out strongly and finely among modern wares; its one drawback, over-refined finish, is the weakness of modern craft-life which all our pioneers had to contend with. De Morgan was alive to this difficulty—the draughtsman and the designer being so dissimilar in temperament that the former had to copy the latter instead of interpreting him. On one design he himself notes: "I want you to use your own discretion as much as possible".

In the midst of all this rich and varied decorative invention one comes upon pots and vases that are severely simple—just a fine spacing of dark and light, and a slightly disposition of some plain line-and-spot bordering. They are masterly in their effect of noble emphasis.

The colouring of this ware, with its Eastern force and depth, needs no description, though one may note the principal colours used; the polychromatic pieces have a magnificent dark blue (darker than the Egyptian night-sky, but full of just that luminosity), a very brilliant turquoise blue, and real malachite green; of course a manganese purple of that uneven "atmospheric" quality that is familiar in Eastern art; an Indian red is used, also orange, but more rarely, and a pure lemon yellow; black, of course, of different depths. These are the usual colours; but to name them is to give no idea of their quality and arrangement—to tell how the jewel-like birds fly across a blue-black sky, the pallid fish shine through green water; how the turquoise and purple flowers star the wooded lawns, how the python glitters in his forest-lair: such is our potter's handling of incomparable material.

In the Fulham period of De Morgan's work, when he and Halsey Ricardo were in partnership, the firm had an important order to carry out—the decoration of six P. & O. liners with tiles and panels. It is saddening that nearly all, if not all, of these great ships are now at the bottom of the sea. The Czar's yacht, the "Livadia", which was built much earlier, is also long since sunk. The ships in question were the "Arabic", the "Palawan", the "Sumatra", the "China", the "Malta", and the "Persia". The work had to be done to time, time being the first thing that matters to the man of commerce, and the last thing that matters to an artist, so everyone concerned was worried; but the tiles and drawings that I have seen are bold and splendid, a fitting decoration for the purpose. Among the designs prepared for this work is a sheet of drawings of cities and famous places that the boats pass on their voyage; one, that first glimpse of the cliffs and the green of England; another, the City of London, the ancient city with its Abbey and its Cathedral, so beautiful. Then there is a storm with lightning, and towers falling; another scene shows volcanoes smoking, with a background at white heat, very cleverly rendered with the potter's "realism" and intensity of colour, purple mountains against sullen dark blue. Then the island scenes, such as a fruit-laden island with three tigers and four palms; then China charmingly rendered, with wooded hills and yellow chess-board sailed junks. Japan is a picture of storks and fisher-boats drawn with Japanese grace, and an elegant landscape with Fujiyama in the background. India gives us a tiger hunt in which the grey elephants and the golden tigers form their destined pattern.

Replicas of the ship tiles may be seen among the important decoration in Mr. E. R. Debenham's house in Addison Road. The house is lined with the brilliant changing plain blue tiling, and it is to be noted how against this strong ground certain cases of early Persian and Asia Minor pottery shine with a pearly radiance that is beyond description lovely. The De Morgan decorated tiles are in every fireplace, fresh and lively and arranged by Halsey Ricardo with genius, some of the grey-pink of the copper lustres enhanced by black marble, and so forth. There is a fireplace done all in blue, one of the broadly drawn animal-group tiles, in all tones of the colour, full of a delicate atmospheric effect. Another has the familiar ships in red lustre of varied colour, alternating with a red "bough", all set off with grey marble. It is a satisfaction to see the tiles used with such rare skill and sympathy. De Morgan had, like my father, a strong feeling for the use of tile-decoration for a smoke-laden city like London; our potter thought the gay and delightful exterior appearance of this house among the green particularly successful.

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There are De Morgan decorations fixed in various other houses in London and in the country ; of these I will but mention one piece which was done by his own hand and thus has a special charm and interest. This is a plaque in the Church Street home where he died : two boys piping and dancing among vine-leaves. It is a polychrome modelled with a very sensitive touch in high relief—delicious in the low tones of manganese purple and grey-green. Another piece painted wholly by himself is a silver lustre plate of specially fine quality which was given by Mrs. De Morgan to Leighton House when it was first opened to the public. In Lord Leighton's time he fitted the staircase with plain blue tiles, and some Damascus tiles in the Arab Court had also to be copied to complete the decoration. These reproductions were very faithful in colour and texture and it is not possible to detect the old from the modern work.

Reference should be made here to the Fabbrica Cantagalli, as I find there is an idea that De Morgan's Italian work had some connection with the Cantagalli firm. This is not the case ; as a matter of fact the De Morgans were not personally acquainted with the Cantagalli family at first, though in later days they became dear friends. Some time after Signor Cantagalli's death, De Morgan got the firm to paint a great vase of his design, the materials employed being their own. This and four or five dishes are the only pieces they did for him. Besides this they fired for him certain pieces on which he was experimenting with a ground prepared with paraffin.³ The vase painted in the Cantagalli works is rich and romantic in decoration and colouring and utterly different from the wares one is familiar with. It is low in key—a scheme of purples and black and grey blue.

De Morgan had a progressive and resourceful mind, accepting the ancient and simple traditions of the crafts, but not content to rest there ; among his various inventions was a "process-painting" ; the colours, ground in glycerine and spirit and used on a porous gesso preparation, did not dry until the work was finished, when the glycerine was drawn out by means of a sucker plastered on the back of the canvas. The face of the picture was then flooded with oil or oil and varnish to replace the glycerine. Mrs. De Morgan states that it was a ticklish business, and only a few pictures produced thus were successful. A method of ceramic casting was also invented which obviated the loss of sharpness in the forms involved in covering over the design with a glaze, a loss of sharpness noticeable in the Della Robbia ware.

I am not qualified to say anything about De Morgan's machine inventions—mostly inventions in connection with his own work. He designed his own kilns and chimneys, of course ; then he was much pre-occupied over grinding-mills.

³ This gave great facility to the painter, and enabled the colours to flow like oil.

Turning over the drawings lately, I recognised one or two of them from his own description in the early eighties when he was full of the process and good-naturedly tried to make us understand it. One showed the grinding process, from breaking up the grist to grinding to the finest powder. Another showed balls upon balls, from large series to small ones, grinding ever finer and finer. (Among the sketches I came upon one on the back of which is designed a lustre tea-cup which takes one back in a flash to Cheyne Row days. When the lustre tea-sets were tried—such pretty things in themselves!—it was found that tea to which milk was added looked like an uninviting sort of tea-soup in the cups.) Then there were the inventions for a bicycle-brake and a "hill-climber", which in the Florence days gave him the worry and anxiety usually associated with inventions that commercial people will, and will not, take up. In the last days he was occupied with experiments in submarine defence.

To him, amidst the work and strain, with health suffering in consequence of trying to run the factory as he would wish it to be, and keeping all going without sufficient capital, to him comes new life and zest and a new occupation. When he was a boy of eighteen, Professor De Morgan told him that if he would take to reading he thought he had considerable literary faculty ; but in those days William was fixed in his intention of becoming an artist and would hear of nothing else. So the years passed . . . in 1892 he went to Egypt to investigate for the Egyptian Government the possibilities of reviving ceramic industry there ; the report he prepared as the result of this visit was his first attempt at writing. A little later, when he was much out of health, he occupied the hours of enforced rest in the beginnings of a story. Showing them to his wife, she saw the promise in them though he did not, and begged him to continue. The result was "Joseph Vance" and the novelist's fame. The artistic career came to an end, parted with regretfully, as he considered some of the latest productions of the dyeing factory the best he had ever done.

I allow myself a last word about the lustre-ware, with which De Morgan's name is specially associated ; in this connection it is fitting to quote his own words where, with characteristic modesty, he disclaims any "invention" for himself. In a paper read before the Society of Arts in 1892⁴ he observes that "certainly in Spain and possibly in Italy that practice has never completely died out". Referring to the modern revivals at the Ginori factory at Doccia, and the Carocci one at Gubbio, he says : "In spite of the Doccia and Gubbio reproductions, an impression continued that the process was a secret. I used to hear it talked about among artists, about twenty-five

⁴ Published in *The Journal of the Society of Arts*, 1892.

years ago, as a sort of potter's philosopher's stone. At that date the attempts to reproduce it in England had met with only very partial success, although an Italian had gone the round of the Staffordshire potteries showing how to do it. Even now it is sometimes spoken of as a secret by newspaper writers. . . .

"In fact re-discovery appears to have dogged the footsteps of the lustres from the beginning. I re-discovered them myself in 1874, or thereabouts, and in the course of time some of my employes left me and re-discovered them again somewhere else." He adds, "As far as the technical difficulties of simply evolving a copper or silver lustre go, I see no reason why (as in the case of the Arabs and Italians) every discovery should not be totally unconnected with every other. But there was one thing that the Italians found out when they reproduced the Moorish firings, *i.e.*, how to make a strong, and beautiful, and original use of their materials". In the course of the delightful and easily comprehended technical explanations he gives the "secret":

"As we now practise it [the lustre process] at Fulham, it is as follows. The pigment consists simply of white clay mixed with copper scale or oxide of silver, in proportion varying according to the strength of colour we desire to get. It is painted on to the already fused glaze with water, and enough gum-arabic to harden it for handling and make it work easily—a little lamp black or other colouring matter, makes it pleasanter to work with. I have tried many additions to this pigment . . . but without superseding the first simple mixture . . ."

ENGLISH PRIMITIVES—VI

BY W. R. LETHABY

MASTER RICHARD, MONK OF S. ALBANS (c. 1220–1280) AND HIS FATHER, MASTER SIMON, PAINTERS



MASTER WALTER of Colchester, *mirabilis artifex*, was succeeded by Master Richard, who from the evidence appears to have been an almost equally important master.¹

Matthew Paris gives a general account of the painters of his own time in his life of John de Cella (d. 1214), during whose abbacy Master Walter entered the monastery. It has a rubric of its own.

Of the great altar and two books and paintings and relief ? (*celatis*) work made by Walter of Colchester. "In the time of Abbot John a great Retable ? (*tabula*) was most artistically made for the high altar partly of metal and partly of wood; also two texts covered in silver gill, on one of which the *Crucifixion* and on the other the *Majesty* is worked in relief (*celaturis insculpitur*) most elegantly by the artifice and diligence of Walter of Colchester. By the hand of the said Brother W[alter]² a painted panel (*tabula*

¹ At the middle of the 13th century the School of S. Albans attained its zenith, and at this time the king's sculptor, working at Westminster Abbey, was John of S. Albans.

² Extended as "William" in the printed Lives of the Abbots.

At the conclusion of his paper, after saying how we had learnt all we could of the chemical and mechanical side as it was known to the ancients, he makes the observation that is the keynote of all the experiences of that group of friends and pioneers of the Arts and Crafts movement: "What remains to be discovered in order to produce original work, equal to that of the Renaissance, is not a technical mystery, but the secret of the spirit which animated the 15th century not only in Italy but through all Europe. We have got the materials and many more, but the same causes that forbid the attainment of new beauty with the new ones have stood between us and the revival of old beauty with the old. In saying this I do not suppose myself to be going outside a universally accepted truth, or at any rate one that is very rarely questioned. Some day there may be a new imagery and a new art. In the meanwhile I can only say that if anyone sees his way to using the materials to good purpose, my experience which I regard as an entirely chemical and mechanical one, is quite at his disposal."

Upon these words from his pen—the wistful stretching out into the vague for "a new imagery and a new art"—the glimpse of that generosity which lies at the root of all invention and all art, the doors of the treasure-house of memories, opened with a certain reluctance, may once more be closed: William Frend De Morgan, free of time and space, lives kindly in the hearts of those who knew him, and the silence that has come upon us is as a quiet pause in a talk between friends.

picta) was made for the Altar of the Virgin with super-altar in relief (*celato*) and a cross above it and painting on the wall over and at the sides. All the *tabulae* of the altars of our church—S. John, S. Stephen, S. Amphibal, S. Benedict, were by the hand of his brother and disciple Master Simon the painter; also those of S. Peter and S. Michael. By the hand of Brother Richard, nephew of the said Master W. and son of Master Simon, the upper and lower *tabulae* were made of the altar of S. Thomas, but the lower part was finished by his father. The *tabulae* of S. Benedict's altar with many other wrought works were executed in the time of the said Abbot John. This account has been prolonged so that the memory of those who left such ornaments might be preserved".

The covers of the texts, and apparently the retable of the high altar, were examples of Master Walter's metal-working art. On the beam above the retable the Life of S. Alban was represented most splendidly by Master Walter, the Abbot bestowing ample means. This, too, must have been cased with metal reliefs. We can now understand why Walter was invited to execute the shrine of S. Thomas at Canterbury. Master Richard, like his uncle, was both a goldsmith and a painter. The estimation in which Richard was held is brought

English Primitives

out in two other notices of his works. One of these is a rough memorandum by M. Paris in his Collections (Nero D 1), headed "Opera Ricardi Pictoris," being a list of his works executed in the nine and a half years before 1250.³ The list of works includes: The gilding of the great cross and Mary and John above the great altar. Goldsmith's work to the shrine. The *Armariolum* in the church against the tomb. . . . A super-altar in the chapel of S. John. The paintings in the Hall and Chamber; being associated with his father in the Hall. A picture in the Infirmary for Brother John of Wallingford. A picture at Wallingford. A gilt Vexillum. A painting of the Virgin with a tabernacle. The Chapter House. A frontal and super-altar in the chapel of SS. Edmund and Oswin. The great Candelabrum, &c.

In the Lives of the Abbots we find further information about some of these works. Abbot Simon (1167-1183) had handsome books written, which were kept in the painted Almery against the tomb of Roger the Hermit, which he had made so that any lover of the scriptures might refer to them. This, then, was the Book Press painted by Master Richard, and there is a book in the British Museum (2 B VI) in which is the note "de armariolo in choro."⁴ The Hall and Chamber were those of the Guest House which was built by John of Hertford (1235-1260). The paintings of this noble Hall and adjacent chambers have a sectional heading to themselves; they were:—

painted and delicately ornamented by Master Richard our monk the first in his art.

According to Mr. Page, Richard can be traced after 1260, so we may give him a working period

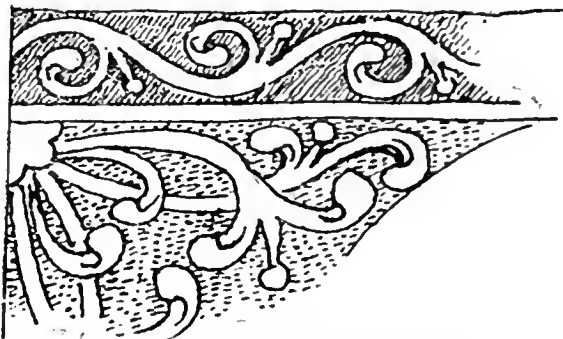


FIG. 1. ORNAMENT; ST. ALBAN'S ABBEY, PIER 2

from c. 1240 to c. 1270. Now the existing paintings on the piers on the North side of the nave of the church, which follow the first, on which is the painting assigned to Master Walter, are of just this time except the last one, which must be as late as

³ From this particularity as to time it seems evident that he began full work at the Abbey about 1240; perhaps he then professed, for much of his work was done in collaboration with his father Simon.

⁴ This book, I think, is by one of the masters of the Trin. Coll. Apocalypse.

1300. The painting on the second pier follows the style of the work of Master Walter very closely, and yet is much later in many respects [FIG. 1]. On the other hand it is earlier in style than the paintings on the third and fourth piers. I should date these c. 1260-70 and the other c. 1250. These three paintings I should assign to Master Richard and his father. That they may be accepted as representing Richard's

work I have no doubt. The Crucifixion on pier two has a green tree-cross, and the figures of Mary and John stand on rolling ground. In these respects it is like Master Walter's *Crucifixion*, for the rest it has been much repainted. The *Mariola* beneath it is badly injured but more trustworthy. The attitude and the blackening of the flesh tints are resemblances to Master Walter's picture. The figure is seated in an arched panel, which has spandrel decorations of foliage. The portraits of Kings, by M. Paris, described above, are very similarly disposed and the foliage is alike. The *Crucifixions* on the third and fourth piers have plain crosses, beneath both of them are Annunciations. The figures in these stand under twin arches, which are more than decoration, for they represent a house interior. On pier three the angel trips in with the right hand raised and in the other holds a long scroll, which was inscribed with a salutation [FIG. 2]. One wing is raised and the other falls, for the angel has just alighted; the Virgin shrinks away half frightened. Master Richard was the chief painter of the St. Albans school during the last twenty years of the life of M. Paris, and together they must be credited with the development on the style of Walter Colchester.



FIG. 2. THE ANGEL GABRIEL, ST. ALBAN'S ABBEY, PIER 3

NOTES ON ITALIAN MEDALS—XXIV*

BY G. F. HILL

1. MARIA POLIZIANA.

BESIDES the medal in which the portrait of this lady is combined with that of the celebrated humanist Angelo Poliziano, there have long been known two other medals on which the same portrait is seen with special reverses attached to it. The commonest is that of which the reverse is illustrated in PLATE I, C. The popular Florentine group of the three Graces, of which the two outer ones hold ears of corn and a branch, is combined with the inscription *CONCORDIA*.¹ Less common is the medal on which the obverse inscription (doubtless because it failed in the casting of the original) is replaced by the same words incised [PLATE I, A]. On the reverse is the type of Constancy (*CONSTANTIA*), nude, standing to front, with a long scarf passing across her body from arm to arm; she holds a javelin in her right hand, her left hand rests on another bundle of javelins tied together—the symbol of strength in unity.² This medal is illustrated here from the British Museum specimen. Heiss³ has published what he supposes to be a variety,⁴ with the reading *CONSTANTIA*. It is however nothing but a bad after-cast, the maker of which has mistaken the large nail-shaped stop so often used by Florentine medallists for a final l.

These medals are both average specimens of the work of the school of Niccolò Fiorentino (by not a few they are ascribed to the master himself). The medal of Politian with which the lady's portrait is associated represents the humanist at an advanced age, and was therefore made not long before his death in 1494. These medals of Maria doubtless date from about the same time. To those already described I am able⁵ to add a third variety, of small interest, it is true, but worthy to be put on record. The obverse is that already known, with the inscription in relief. The reverse is illustrated in PLATE I, B. It shows merely, within an indifferently well executed laurel-wreath, a complimentary couplet in characteristic lettering of the time:

Vidit ut hanc livor, faciem si carpere non est
Hanc, ait, a(l) fas est carpere ab hac Venerem.

The modeller has written *ad* for *at*; and the play on the two senses of *carpere* (to find fault with her face and to enjoy her beauty) is neater than the skill shown by the versifier.

Maria is generally supposed to be the sister of Politian, who is mentioned, according to Armand

* For previous article in this series see *Burlington Magazine*, Vol. xxx, p. 190.

¹ Armand I, 87, 12; Heiss, *Florence* I, p. 64, No. 3, Pl. VI, 5; Hill, *Sel. Ital. Med.*, Pl. 30, 1.

² Armand I, 87, 13.

³ *Flor.* I, p. 64, No. 1, Pl. VI, 4.

⁴ If he is to be trusted, the obverse of this specimen has the inscription in relief.

⁵ By the kindness of Mr. L. Forrer, who supplied a cast.

(III, p. 21), as "Madonna Maria" in various letters in which the humanist complains of his poverty.

2. ANONYMOUS FLORENTINE PORTRAITS.

Among the pieces which, in his well known and stimulating article on Niccolò Fiorentino,⁶ the Director of the Berlin Museums has attributed to the Florentine medallist's own hand, are a number which have never been illustrated. It is only by publishing illustrations that any basis may be laid for criticism of the wholesale attribution to Niccolò Fiorentino of these works, many of which are of quite mediocre merit. I therefore make no excuse for reproducing some of these pieces here.

They are all anonymous, or identified only by initials. The first [PLATE II, G] is a wonderful medallion in the Castello Sforzesco at Milan. It is in high relief and of an irregular oval shape.⁷ No words are necessary in praise of this powerful portrait, which is worthy to rank with that of the Bastard of Burgundy, to mention only that one of Niccolò's accredited works which it most obviously recalls in conception and treatment.⁸

The other piece⁹ in the same collection, reproduced in PLATE II, K, seems to me to be in a different category. It represents a young woman of rather coarse though not unpleasing features; her hair hangs thick over her ears, is coiled at the back of her head and adorned with a jewel at the top; she is partly identified, though not for us, by her initials A. I. Apart from the jewel at the top, the dressing of the hair is most nearly paralleled by the well known medal of Giovanna Albizzi, the wife of Lorenzo Tornabuoni, dating about 1486; but the treatment is much less skilful. The modelling, so far as I can judge from the cast, is handled in much the same manner as is displayed in the medal of Alberto Belli. The portrait, though it has a certain piquancy, cannot I think rank with the undoubted works of Niccolò.

Among the casts which I received from Berlin some years ago are those of the medal illustrated in PLATE I, F. This piece, which is in the Simon Collection,¹⁰ has also been classed among the works of the master. That it is of his time, we

⁶ *Jahrbuch d. preuss. Kunstsammlungen* xxv.

⁷ 98.5 by 93 mm. I owe the cast of this and of the other medal in the same collection mentioned below to the kindness of Comm. Francesco Gnechi, who has obtained access to the originals in circumstances which, it will readily be understood, are not favourable to the pursuit of such researches. The cast appears to have failed slightly at the junction of the relief with the field at the back of the head, which is not surprising considering the height of the relief.

⁸ Dir. Bode also aptly compares the medal of "Pier Maria," of which specimens are reproduced in his article, Taf. A 4 (*Flor. Bildhauer*² fig. 150) and in my *Sel. Ital. Medals*, Pl. 27, 2.

⁹ 55 mm. Bode, p. 11 note.

¹⁰ Catal. No. 169 (86.5 mm.); Bode, *loc. cit.*, p. 6;

Notes on Italian Medals

cannot doubt. Unfortunately it has been so ruthlessly chased that it is impossible to say more than that we have in it the remains of a fine portrait. The figure of Prudence on the reverse, which has the clumsy squat proportions affected by the Florentine school, has been reduced to a caricature by the use of the graver.

Finally, among the most charming of the anonymous portraits of the group is Mr. Maurice Rosenheim's medal of a boy with curly hair [PLATE II, H]. Without the strong character of the pieces signed by Niccolò, in grace and finish it is not far behind some of his finest female portraits, and may reasonably be placed in his immediate neighbourhood.

3. A REVERSE BY MAFFEO OLIVIERI.

The design of Marcus Curtius leaping into the fiery gulf [PLATE II, J] was exhibited among the plaquettes from Mr. Maurice Rosenheim's collection at the Burlington Fine Arts Club in 1912.¹¹ Mr. Bell there noted that it was apparently cast from the model for the reverse of a medal; it still shows the incised lines for the inscription which was to be supplied. We can, I think, go farther, and say that it is the work of Maffeo Olivieri (or the "Medallist of 1523"). Comparison with that artist's reverse designs shows that this piece has his characteristics, of which the most notable are the stress which he lays on the vertical element in the composition, and the comparative spaciousness of his field. We may compare, for instance, the Francesco Malipieri medal illustrated in this magazine, Vol. xxx. p. 192, Pl. II, II. Mr. Bell's dating to the period 1500-1525 quite falls in with this attribution. It may be noted that the diameter of the piece is nearly the same as that of a number of the artist's medals, such as the Marcantonio Contarini (62 mm.), Jacopo Loredano (63 mm.), Francesco Malipieri (63 mm.), Vincenzo Malipieri (63 mm.), and Sebastian Montagnacco (62 mm.): i.e. of six out of the ten attributed to him.

4. ANDREA CARAFFA.

Andrea Caraffa (or, as his name is spelt on his medal as well as by most early writers, Carrafa), who became Count of Santa Severina in 1496 and Viceroy of Naples in 1524, and died in June 1526, is represented by three medals, all placed by Armand¹² among those which he could not assign to any definite artist. I take the opportunity of

what would otherwise be an ugly gap in the Plate to place on record the attribution which was suggested for one of them by the late Mr. P. H. C. Allen. It is an attribution which appears to me as convincing as any that rests merely on style can ever be. In PLATE I, D, the medal in question is reproduced; while E is the medal of the Neapolitan poet Jacopo Sannazaro (or Actius Sincerus, as he called himself). Both are British Museum specimens. There is no need to dwell on the similarity between the two works in modelling and treatment of profile; it leaps to the eyes. The pieces have also in common a peculiarity which is extremely rare in Italian medals, that is, the concavity of their surfaces. In both of them, also, the reverse is upside down in relation to the obverse.¹³ Now we know that the medal of Sannazaro was made by Girolamo Santacroce, for a letter written by Pietro Summonte to Marcantonio Michiel from Naples on 20th March 1524¹⁴ says that "there is just now in Naples another rising artist, about 22 years old, Hieronymo Santacroce, who began as a goldsmith, and then took to marble, showing so excellent a talent that without doubt, if he lives, he will take a high place in his art. He has made a portrait medal of Sannazaro, and an Apollo in marble, which are well thought of by everybody here". The medal of Sannazaro, then, was made some time before March 1524, perhaps in the previous year. It is fair to presume that, Andrea Caraffa being a person of great importance in Naples, Summonte would have mentioned his medal, if Santacroce had already made it when the letter was written. On the other hand, the medal does not mention Caraffa's vicerealty, and it would appear that he succeeded to that dignity not later than the middle of the year; so that it was probably made in the second quarter of 1524.¹⁵

The Prudence of the reverse of the medal of Caraffa holds a serpent in her left hand, and in her right an object which Armand describes as a head of Janus. Her usual attribute is a mirror;

¹³ This relation between the positions of obverse and reverse, the importance of which has of recent years been noticed by the classical numismatist, may also be worth recording in the case of medals; it is a small piece of evidence which may help to confirm or upset an attribution, if we know that the artist was usually consistent in his practice.

¹⁴ E. A. Cicogna, *Intorno la vita e le opere di M.M.*, in *Mem. dell'Ist. veneto*, vol. IX (1861), p. 58.

¹⁵ G. A. Summonte, *Historia . . . di Napoli* (1643), Pl. IV, p. 37, says that Lannoy, who went to Milan, apparently in July 1524, left Caraffa in his place. Caraffa died in June or July 1526 (Greg. Rosso, *Hist. . . di Napoli* (1635), p. 3), having governed Naples about two years (G. A. Summonte, *loc. cit.* p. 43).

DESCRIPTION OF PLATE I, OPPOSITE.

- [A] Maria Poliziana. Florentine School. (British Museum.)
- [B] Reverse of medal of Maria Poliziana. Florentine School. (In a Private collection.)
- [C] Reverse of medal of Maria Poliziana. Florentine School. (British Museum.)

- [D] Andrea Caraffa. Attributed to Girolamo Santacroce. (British Museum.)
- [E] Jacopo Sannazaro. By Girolamo Santacroce. (British Museum.)
- [F] Anonymous. Florentine School. (Kaiser-Friedrich Museum, Berlin.)





L



K



L



L



G



J

Notes on Italian Medals

but this double head reminds us of the triple face which is also a symbol of Prudence, as in the black stone relief of *PRVDENZA* in the Victoria and Albert Museum.¹⁶ The reverse of the medal of Sannazaro represents the Nativity, doubtless in allusion to his poem "*De Partu Virginis*". A second reverse is also known from specimens at Berlin and Brescia, which I have not seen; it represents a sacrifice before a temple of Janus.¹⁷

There exists also a third medal of Sannazaro, on a larger scale.¹⁸ Not having seen it, I am unable to express any opinion on the suggestion of Signor de Rinaldis that this is the work of Santacroce, and that the two better known medals date from 1530, the year of the poet's death. He gives no reason, beyond his "inclination", for this opinion.

The other medals of Caraffa appear to be by a different hand, which lacks the neatness and precision of Santacroce's. They both bear his shield hung by a strap between a steelyard on the one hand (for Andrea belonged to that branch of the Caraffa known as della Stadera) and on the other

¹⁶ The mirror is sometimes triple; Ludwig in *Ital. Forschungen* I, p. 229.

¹⁷ *Mus. Mazzuchellianum*, I, 43, 2; Rizzini, *Illustr. d. Mus. Civ. di Brescia*, No. 167; Simon Catal., p. 55, No. 354 B. This reverse, to judge from the engraving in *Mus. Mazz.*, may perhaps be cast from a plaque in the manner of Valerio Belli.

¹⁸ A. de Rinaldis, *Medaglie . . . nel Mus. Naz. di Napoli*, I, p. 47, No. 96. *Obv.* Bust in cap. *Rev.* Nativity. 41 mm.

DESCRIPTION OF PLATE II, OPPOSITE.

- [G] Anonymous. Florentine School. (Castello Sforzesco, Milan.)
[H] Anonymous. Florentine School. (Mr. Maurice Rosenheim.)
[J] Reverse of a medal by Maffeo Olivieri. (Mr. Maurice Rosenheim.)

an object which has been taken for a sword, but which seems to be some kind of screw-jack with a scroll.

5. GIANFRANCESCO GRATT . . . AND HIS WIFE FRANCESCHINA.

The medal which is illustrated in PLATE II, L is known, in its complete form, only from the specimen in the Goethe¹⁹ collection at Weimar. The man's surname is abbreviated, and I am at a loss to say what is the proper amplification.²⁰ The piece is dated by Armand to the period 1525–1550; but, if that is right, it must belong to the very beginning of the period. We shall perhaps not be far wrong in looking for its author among the Bolognese medallists of the transition between Francia and Zacchi, one of whom produced the medal of the brothers Bottrigari, published recently in these pages.²¹ Compared with that medal it is somewhat lacking in reserve; the man's portrait lacks refinement; but the composition is stately, and the lettering very effective.

¹⁹ Armand III, 234 c (79 mm., but the diameter is really more like 81 mm.). The cast illustrated was obtained by the late Mr. Max Rosenheim on one of his last visits to Germany. A specimen with the portrait of the lady alone was in the Fau collection (lot 520, 78 mm.).

²⁰ Italian names beginning with Gratt . . . are very rare; in fact the only one which I have been able to trace is Grattaroli (a family found in Venice and Bergamo).

²¹ *Burlington Magazine*, xxx (May 1917), p. 191.

A THEATRE PROJECT BY INIGO JONES BY WILLIAM GRANT KEITH (conclusion)

IHAVE earlier made mention of two drawings by Inigo Jones which accompany his theatre project, and it will now be necessary to consider their bearing on its design.

On reading the brief description of the Teatro Olimpico jotted down by Inigo Jones on the flyleaf of his "*Palladio*", it is obvious that at the moment of writing his interest was centred on the stage, its form and construction, decoration and equipment. Of such importance did he hold the work that not content with merely noting its outstanding features, he brings away with him a drawing of the scena; for in his opening sentence he says: ". . . the front of the sceane of Bricke covered with Stcco full of ornament and Stattues as in the designe I have". What was this 'designe'? Taken by itself and without further amplification the statement would doubtless be read to mean that he had made a drawing on the spot for his future study. By good fortune I am able to answer this question by producing the

very drawing—not a sketch by Inigo Jones, himself—but none other than Palladio's original study for the scena of the Teatro Olimpico! This drawing, now preserved with others by that master in the Burlington-Devonshire Collection in the Library of the Royal Institute of British Architects¹⁹, is here reproduced [PLATE III] for comparison with the two sketches²⁰ [PLATE IV] made from it by Inigo Jones when working out his own project.

That Palladio's drawing should be found in its present place may be explained in this way. The collection of architectural drawings originally formed by Richard Boyle, third Earl of Burlington, included the greater portion of the existing drawings of Inigo Jones, as well as a considerable number by Palladio and other Italian masters purchased by Lord Burlington in Italy. Some twenty years ago this collection, then housed in the villa at Chiswick, was divided and the archi-

¹⁹ Vol. xiv of the Italian drawings.

²⁰ For convenience of reproduction these drawings, actually executed on one sheet are here separated, but their order on the plate follows the original arrangement.

A Theatre Project by Inigo Jones

tectural drawings of Inigo Jones, the Palladian drawings, with a smaller number of miscellaneous drawings, were deposited in the library of the Royal Institute of British Architects. The remainder of the original Burlington collection is now in the library at Chatsworth. The Palladian drawings at the R.I.B.A. are mounted in seventeen leather bound portfolios, mostly bearing the stamped title "*Disegni di Andrea Palladio*", although there are many by other hands interspersed with them. Unfortunately no list seems to have been compiled (or at least none now exists) of the drawings acquired by Lord Burlington in Italy, so that exact particulars of his purchases are wanting, nor can it be stated when the entire collection was mounted and classified. Of one thing at least we can be certain, Palladio's study for the scena of the Teatro Olimpico did not form part of Lord Burlington's original purchase of that master's work, for the studies made from it by Inigo Jones are sufficient evidence of its provenance. At some time while the collections were undergoing arrangement, mounting and binding, the drawing had been identified and most naturally bound up with others by Palladio in the portfolios.

With the evidence provided by the documents themselves before us it is perhaps unnecessary to elaborate proofs of my assertion as to the identity of the drawing to which Inigo Jones refers in his notes, but the facts may be thus briefly presented. In the first place it should be realized that Palladio's drawing [PLATE III] represents his alternative studies for the elevational treatment of the scena of the Teatro Olimpico, neither of which was entirely followed in execution [FIG. 6, p. 70]. For convenience of reference the left half-elevation may be termed Scheme A, and the right half, Scheme B. In the first, Palladio's intention was to have a façade of three storeys composed of three orders of columns, the spaces between the columns on each storey to be filled by niches containing single sculptured figures. Scheme B repeats the two lower storeys of A, but the wall of the scena is lowered, and the top storey converted into an attic, the spaces between the pilasters being treated as panels bearing sculptures in relief, the central panel in the attic having necessarily to be varied to meet the reduction in height. The niches in the second storey do not project forward as in the first scheme. In other respects the two designs agree in general proportion and detail.

Scheme B was that more nearly to be adopted in actual execution, but the following principal variations were made. The height of the scena wall was fixed at a point about midway between the two schemes, the top storey being designed in the manner of Scheme B, but the subjects of the panel sculptures were entirely changed. In the actual scena [FIG. 6] these contain a series de-

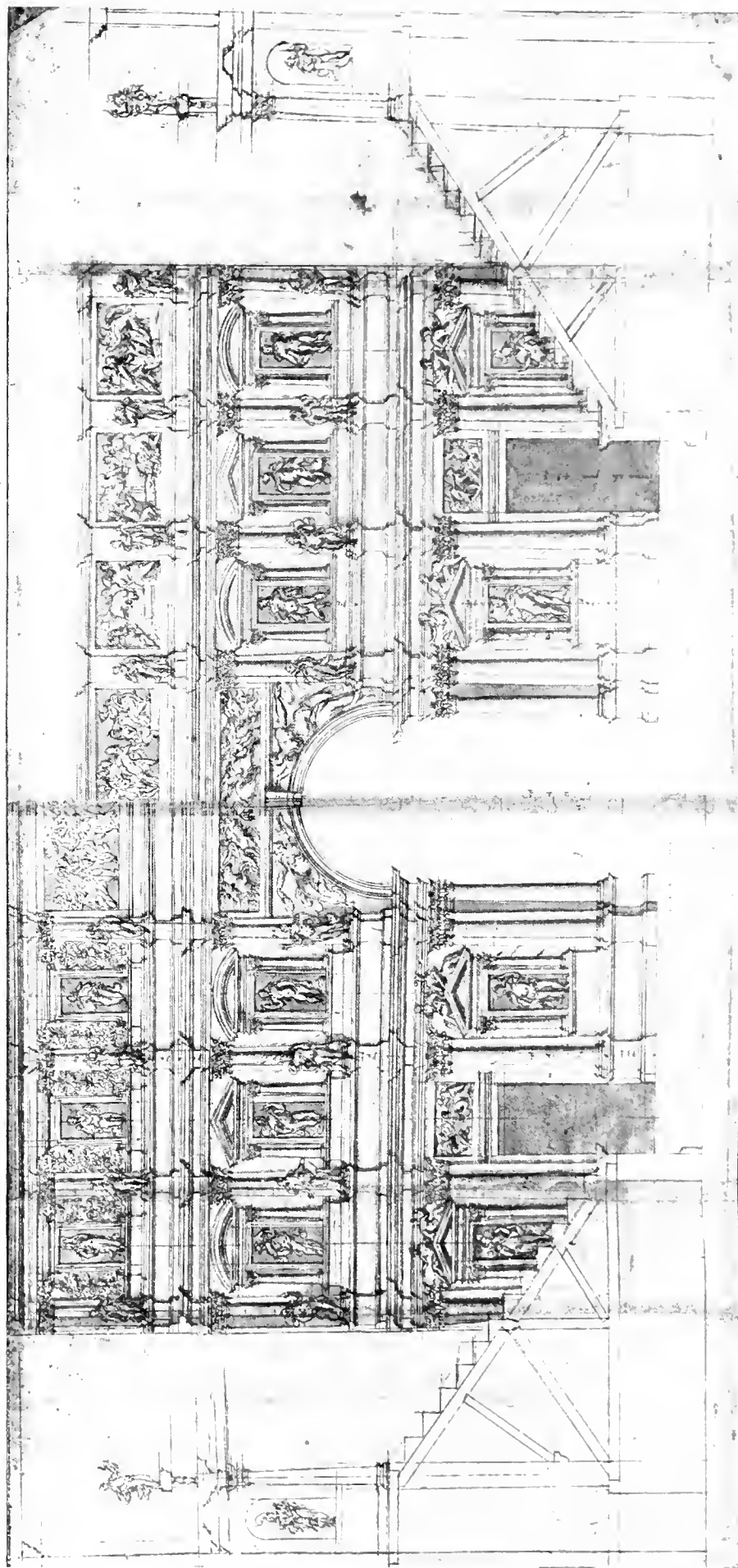
picting the labours of Hercules, while in the centre panel a Roman arena is represented. The sculptured panel immediately over the central arch was replaced by a tablet commemorating the erection of the theatre and perpetuating the fame of Palladio. The two lesser doorways of the scena front were raised to the level of the architrave of the lower order, thus omitting the panels over them which appear in the original design. The treatment of the niches was varied by substituting pilasters for columns as supports for their pediments.

On comparing Inigo Jones's two drawings with Palladio's original studies it is at once seen that they are entirely based on these. He could have made them from no other source. One curious variation is to be remarked in his drawings. Palladio's sections through the auditorium of the Olimpico show a range of twelve tiers of seats (in execution their actual number is fourteen) [FIG. 5, p. 69]. Inigo Jones seems to have slightly lowered the angle of the tiers and increased the number of ranks, in one instance to 21, and in the other to 22.

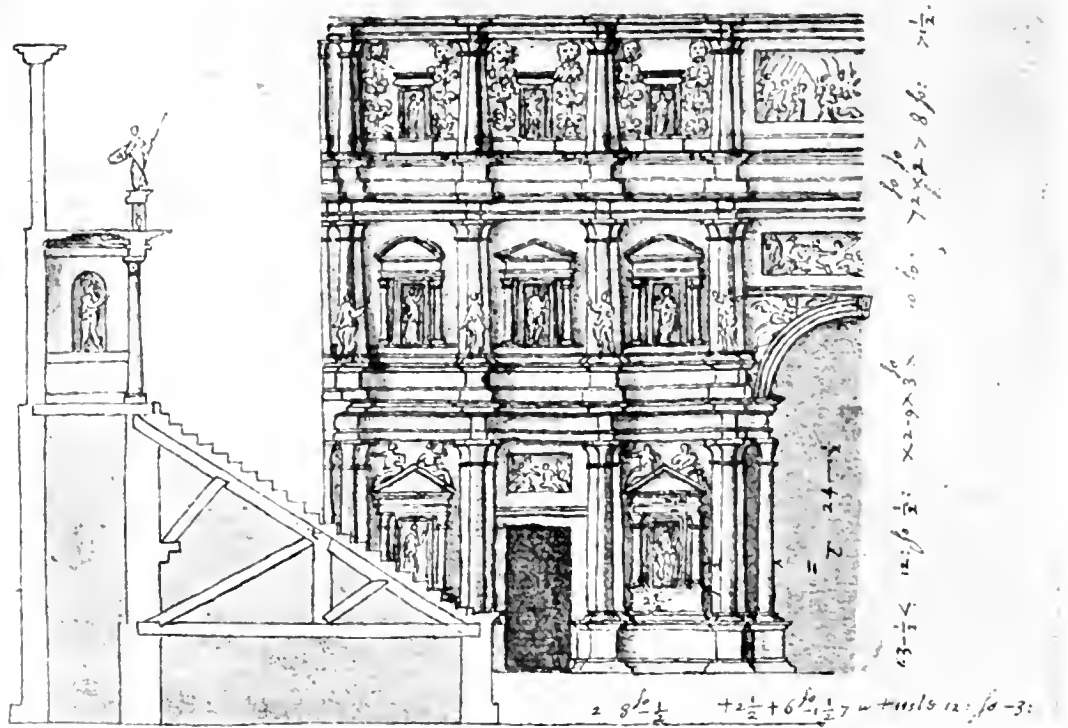
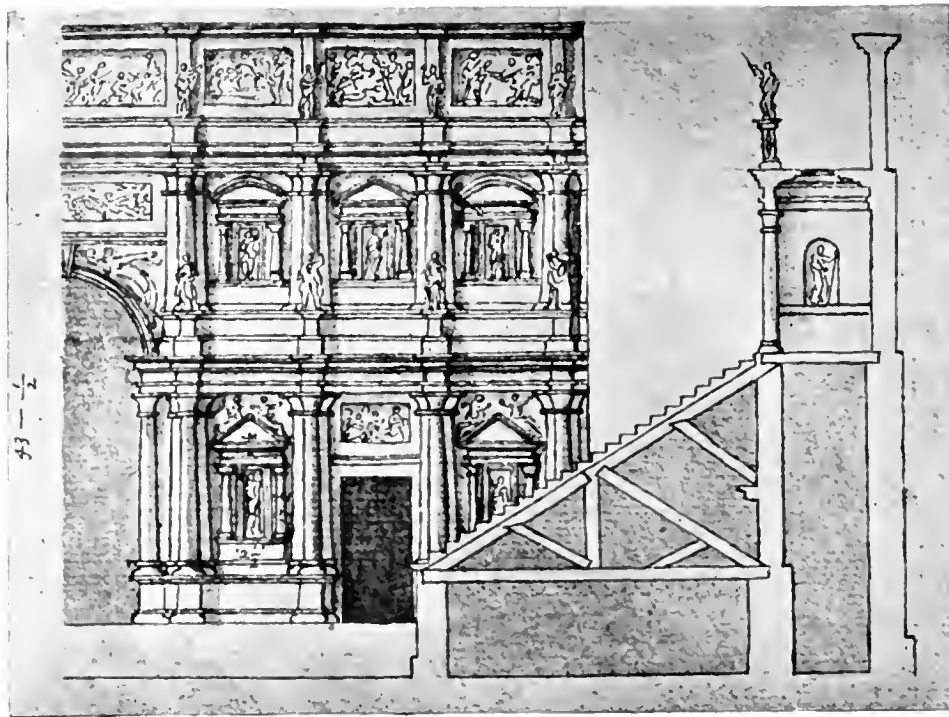
The purpose of the drawings is clear enough. Inigo Jones wished to analyse Palladio's system of proportion and composition as a help in his own problem of design, and his two drawings, unique of their kind, give us fresh insight into his method of work; illustrating, too, with what closeness he studied his acknowledged master. Not that there can be a question of plagiarism in this study, the originality of his own project gives sufficient denial to any such suggestion.

The problems which Palladio and Inigo Jones set themselves to solve were entirely dissimilar. Broadly speaking the Teatro Olimpico was an attempted reconstruction in little of a classic theatre of the Roman type, chiefly modernised of course in so far as it is a roofed structure. Palladio was commissioned to do nothing more, for his theatre was intended to form a correct setting for the revival of classic drama, the main purpose in founding the Olympic Academy; and there is no evidence that the provision of the built-up scenic streetways—its most modern feature, and so far as the stage is concerned, its chief divergence from classic precedent—was included in the original scheme. Inigo Jones, on the other hand, took up the problem of theatre design at the point where Palladio relinquished it. He adopted the classic form as reconstructed by Palladio at Vicenza, but accepted it merely as a base upon which to develop the theatral innovations of his own day. The resulting plan evolved by him was an essentially original conception, marking a turning-point in the modernization of the theatre.

To place this project in proper relationship with contemporary theatre planning in Europe we are faced by the question of its date. The design itself bears no direct clue, but in weighing the



ALTERNATIVE STUDIES FOR THE ELEVATIONAL TREATMENT OF THE SCENA OF THE TEATRO OLIMPICO, BY ANDREA PALLADIO. (BURLINGTON — DEVONSHIRE COLLEGE, KILBEA.)



STUDIES BY INIGO JONES AFTER PALLADIO'S DESIGN FOR THE SCENA OF THE TEATRO OLIMPICO (PL. III)
(WORCESTER COLLEGE, OXFORD)

A Theatre Project by Inigo Jones

facts surrounding its conception we may arrive at a pretty close estimate of its period.

That the theatre largely occupied Inigo Jones's study during his second visit to Italy is certain; the two visits to Vicenza, the acquisition of Palladio's drawing, the prominence given to his notes on the Teatro Olimpico, need no further emphasis. And I may here add another fact of equal historic interest and importance. Palladio's drawing was not the only record of the theatre at Vicenza with which Inigo Jones returned to London. While examining a bound volume of miscellaneous scenic studies by him at Chatsworth I was able to identify amongst them a drawing by Vincenzo Scamozzi, which I have since found to be an original study for setting out the 'façades' forming the left-hand side of the central 'street' of the Olympic stage scenery.²¹

Such evidence is unmistakable and leads directly to the suggestion that his theatre scheme must have taken shape while the subject was still fresh in his mind. The project may very well have been discussed prior to his departure abroad, and the fact of his having acquired original drawings by masters so famous as Palladio and Scamozzi lends strong support to this idea. Even before his return to Italy in 1613 he had become famous as a master in the theatre, and the disadvantages inherent in the makeshift adaptations of the various halls at Whitehall to theatrical purposes must have been most obvious to him as deviser-in-chief of the productions. So that coming fresh from his studies in Italy to succeed to the surveyorship in 1614, there was every opportunity for his early presentation of a scheme for building a Court theatre of permanent character and architectural importance, and I think the design may reasonably be placed within the first few years of his return.

The theatre in Italy at this period was in an interesting state of transition. The Classico-Vitruvian methods of planning which first found permanent expression in the Teatro Olimpico, now the oldest theatre in Europe, were soon to give place to the modern system, the stage

²¹ It is regretted that, owing to the impossibility of having a photograph of Scamozzi's drawing taken at the present time, no reproduction can be given here.

inevitably being the first to undergo a radical change. The balance between the old and the new seems exactly held in the Teatro Farnese, at Parma, designed by Giovanni Battista Aleotti, where we find united to an auditorium of modified classic type a stage completely modern in character.

In this respect, although differing widely in many ways, the plans of Aleotti and Inigo Jones are essentially similar solutions of the same problem. Not that Inigo Jones owes anything to the ideas of his famous contemporary. The construction of the Teatro Farnese was not begun until 1618, four years after Inigo Jones's return to England, and it was only in 1628 that the theatre was opened for a first performance. The designs of both Inigo Jones and Aleotti were directly and independently developed from a common source—the Teatro Olimpico at Vicenza—and if it is disappointing that there is no evidence of Inigo Jones's theatre project ever having been carried beyond the initial stage of the preliminary study now brought to light, the important character of the ideas expressed therein is very evident; forming indubitable proof that Inigo Jones, far from being merely a brilliant imitator of the Italian theatre, was fully equal to any of his contemporaries in power of architectural invention. His design, in fact, is a remarkable contribution to the evolution of the modern theatre plan.

Late in the following century the Teatro Olimpico again formed the basis of various schemes of theatre design. One of the earliest of these was Count Vincenzo Arnaldi's *Idea di un Teatro*, published at Vicenza in 1762, and it is highly interesting to find that Inigo Jones's stage plan anticipates that of Arnaldi's in almost every detail.

My thanks are especially due to Mr. William Walcot for his rendering of Inigo Jones's design, which gains in value from its having been set up by him from the original drawings. I am indebted to the Provost and Fellows of Worcester College, Oxford, for kindly permitting the reproduction of the drawings by Inigo Jones in their keeping; and I have also to thank the Council of the Royal Institute of British Architects for their permission to reproduce the drawing by Palladio in the Burlington-Devonshire collection.

THE ROOF-PAINTING AT DÄDESJÖ, SWEDEN; A NOTE BY E. W. TRISTRAM

THAT Scandinavian wall-painting of the middle ages was largely a derivative of the work of the English schools, is clearly demonstrated by M. Andreas Lindblom in his admirable book "*La peinture Gothique en Suède et en Norvège*".

¹ *Etude sur les relations entre l'Europe occidentale et les pays scandinaves*, publié par L'Académie Royale des Belles-Lettres,

It is to be hoped that the attention thus drawn to this English art may arouse the public interest, which hitherto has been dormant. The example of Scandinavian painting, reproduced from Dädesjö [PLATE]², ranks amongst those which are least d'Histoire et d'Archéologie de Stockholm, Stockholm (Wahlström och Widsstrand), London (Bernard Quaritch), 1916.

² The PLATE is reproduced directly from Hr. Lindblom's book (Pl. 16), with the consent of Hr. E. Wrangel, for whom the

The Roof-Painting at Dädesjö, Sweden

English in character, and yet one can, without hesitation, state that there is at least much in it which betrays English influence. The painting occurs on a flat boarded roof, of the type of which we have an example at Peterborough. Originally it formed part of a general scheme, including the walls, but here unfortunately the work has for the most part perished. In colour it is gay and bright, vermilions in the costumes of the figures contrasting with a ground of greenish blue, while the work itself is drawn with a strong black line. The custom of dividing the space into a number of contiguous circles is one with which we are quite familiar in English paintings. In fact, next to the manner of setting out the subjects within

the bays of tiers of painted arcades, it is probably the one most frequently used. The paintings of the chancel of the small Norman church at Brooke in Kent [FIG.] is a typical instance of this treatment. These date from the last quarter of the 13th century and there is considerable affinity between them and the Dädesjö paintings, which are slightly earlier.

The main part of the wall-space at Brooke is occupied by a series of medallions with ornament painted in the spandrels, and the life of Christ is depicted in a large number of scenes within the circular spaces thus formed. When perfect, the incidents must have numbered in all between sixty and eighty. They are painted mainly in black with a little red and yellow ochre. Another English example of somewhat earlier date than the Dädesjö paintings, and one more generally known than that at Brooke, is the painting on a pier in the Eastern ambulatory at Romsey. In both the English examples and at Dädesjö the ornament in the spandrels is of similar character. The

ceiling was admirably photographed under great difficulties by Hr. Cederquist. In order to avoid confusion Hr. Lindblom's numeration of the subjects is followed here.

medallion treatment occurs frequently in mediæval MSS., and doubtless paintings on the walls were often enlarged from them. The Chertsey tiles too are treated in the same way.

It is apparent that in general appearance the Dädesjö paintings resemble English work, and on a close examination many points of similarity become manifest, justifying the conclusion that the work was done from an English MS. of the type mentioned above, possibly one of the S. Albans School. Hr. Lindblom makes the following remarks concerning their origin:—³

MM. E. Wrangel, Rudbeck and Nordensvan, in their writings on the ceiling paintings at Dädesjö, have insisted on the affiliation of their paintings to the French school, but no reasons in favour of this relationship have yet been

advanced on the basis of similarity in style. On the contrary I have already given prominence to the German-Byzantine element in the paintings, and at the same time to their connection with the gothic style of Western Europe, and of England in particular (p. 141). . . . The models for the Dädesjö paintings were MS. miniatures and must have come, as we have seen above, from a place where the currents of Gothic and German-Byzantine influence met: that is to say, Western Germany, and more probably the region of the Lower Rhine.

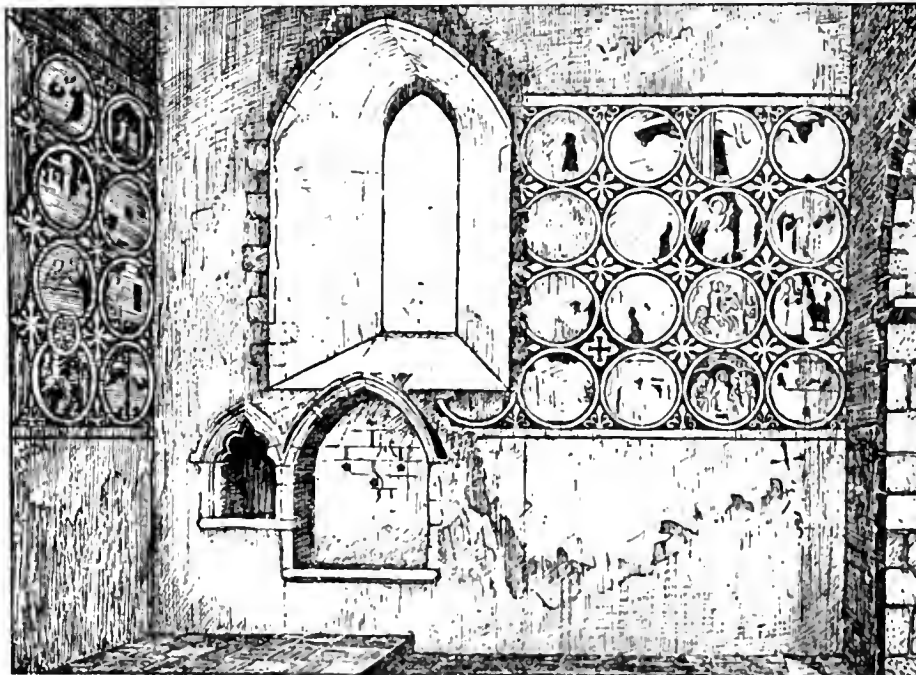


FIG. WALL-PAINTING, "SCENES FROM THE LIFE OF CHRIST", BROOKE CHURCH, KENT, FROM A DRAWING IN THE VICTORIA AND ALBERT MUSEUM

No very apparent trace of French influence can be detected in them, and it is difficult to see in what way they contain more Byzantism than the ordinary run of 13th-century paintings. That they contain in addition to the English element something distinctively German is undeniable. A certain angularity here and there in the drawing of the drapery is German; the four angels representing the four evangelists [1, 4, 21, 24] would, almost certainly, in English work be replaced by the four usual signs; the flowers, somewhat resembling sunflowers of the backgrounds [5, 6], are not English; and there is a suggestion of the German romantic school in the *Massacre of the Innocents* [14]. On the other hand, details of the

³ Not having before me Herr Lindblom's original Swedish text, I give a précis in English from his authorised French version.

21 22

23 24

17 16

19 20

13 11

15 16

9 10

11 12

5 6

7 8

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3

4

The Roof-Painting at Dädesjö, Sweden

drawing are reminiscent of the Chertsey tiles and the S. Albans School; the knot on the shoulder of one of the magi [17, 19] is common in English work; the *Virgin and Child* seated on a throne with a gabled back [20] is altogether English; and the scrolls down the centre of the painting may be seen in the majority of churches where 13th-century English paintings occur. In fact, the English influence is clearly predominant.

The subjects within the medallions as described by Hr. Lindblom, are [1] *An angel bearing a scroll inscribed MA(R)COS*; [2] *A king*; [3] *Abraham's bosom*; [4] *An angel bearing a scroll inscribed LVCAS*; [5] *The Annunciation*; [6] *The Visitation*; [7] *The Announcement to the Virgin of her Dormition*; [8] *Nativity*; [9] *The Angel appearing to the Shepherds*; [10, 11, 12] *Miracle and Martyrdom of S. Stephen*; [13] *Herod ordering the Massacre of the Innocents*; [14] *The Massacre*; [15] *The Flight into Egypt*; [16] *The Miracle of the Cornfield*; [17, 18] *The Journey of the Magi*; [19, 20] *The Adoration of the Magi*; [21] *An Angel bearing a scroll, inscription (Mattheus?) obliterated*; [22, 23] *The Virgin preparing for her Dormition and Giving the palm to S. John*; [24] *An Angel bearing a scroll, inscription (Joannes?) obliterated*; [25] *Six Angels*. Herr Lindblom's description of No. 5, 6 and 7 is not quite convincing. No. 6 undoubtedly represents *The Visitation*, but one hesitates to accept his reading of No. 7 as *The Announcement of Virgin's Dormition*. The main incident in this legend⁴ is the bringing of a bough of the palm of Paradise to be borne before her bier, and one can scarcely imagine its being represented without the palm. At Chalgrove, in Oxfordshire, where we have an interesting representation of this subject, the palm and shroud are very conspicuous⁵. A reading of the three subjects which has greater probability is that the first annunciation is the annunciation to Anna of the Virgin's birth, while the second is the annunciation to the Virgin of the birth of Christ. On the scroll in the first annunciation Hr. Lindblom reads AVE MARIA, but nothing is visible except AVE and some ornamentation.

Another possible reading, which perhaps has the advantage of a better sequence, is—*The Annunciation to the Virgin, The Visitation, and The Apparition of the Angel to S. Joseph*. In the "Protevangelion" (ch. ix. and x) this last incident is related immediately after the Visitation. The angel, however, appears to S. Joseph in a dream. In our painting S. Joseph is certainly not represented asleep and the Virgin occupies a rather prominent position. If Hr. Lindblom's reading is taken as being the more probable, S. Joseph must

be considered as forming part of the Nativity group.

Hr. Lindblom's interpretation of No. 7 has apparently led him to see in No. 22 *Three Serving Maids to the Virgin* and in No. 23 (where the scene takes place in the interior of a church) *The Presentation of the Palms to S. John*. S. John may well be vested as a bishop on account of his apostolic mission, and he was in particular Bishop of Ephesus, but it is less probable, though not impossible, that the house of the Virgin should be represented as a church. The Virgin, however, is holding in her hand not a palm, but an apple, from which bursts a sprouting stem. Moreover the women are bearing gifts, a ring, a dove, and a vase, and the whole design is that of the traditional representation of the Presentation in the Temple. Is it not more probable, as Prof. Lethaby has suggested, that it is this subject with the budding rod in the place of the child Christ? German influence has been admitted, and to the Lower Rhine school of the previous century, a school of ultra-mysticism, there would be nothing extraordinary in this substitution. According to the mediæval legend, the cross of Christ was made from the tree of life which grew in the Garden of Eden. In the Chichester roundel, a painting of the same date, an apple, the fruit of that tree, is held in the Virgin's hand and from it springs a stem which bursts into foliage, the new offshoot of course being Christ. As a symbol the flowering rod became popular at this time and it is quite reasonable to suppose that in the Dädesjö painting the emblem takes the place of the child Christ. If the subjects are interpreted in this way they form a continuous series relating to the infancy of Christ, the sequence of which would be destroyed by the interposition of later incidents in the life of the Virgin. It may be pointed out that sequence and orderliness is a characteristic of all mediæval paintings.

The legend of the miracle of S. Stephen is interesting not only in itself but also because, as Hr. Lindblom points out (pp. 215-16), it almost certainly shows an English provenance of the subjects. Stephen, according to the story, was a servitor of Herod. Here he is first shown tending his horses and looking at the star of Bethlehem in the sky. The second incident depicts him before Herod's table relating the birth of the Child at Bethlehem. Herod believes his story no more than that the cock served up on the table could crow, whereupon the cock crowed the words "Christus natus est". The third incident portrays his martyrdom on the eve of the Nativity. At Shulbred Priory still exist fragments of some curious paintings in which were depicted various creatures all with scrolls issuing from their mouths, amongst them a cock bearing on his label the words "Christus natus est". The legend

⁴ See *Legenda Aurea*, Jacobus de Voragine.

⁵ [Immediately above the door. A careful coloured drawing has been made by Mr. E. W. Tristram. ED.]

The Roof-painting at Dädesjö, Sweden

is related at length in the Sloane MS. in the British Museum.⁶

Hr. Lindblom also draws attention to another interesting fact, that the incident of the robbers in *The Flight into Egypt* and *The Miracle of the Cornfield* [15, 16] are very early representations of these two subjects. The incident of the robbers occurs in the apocryphal "Gospel of the Infancy," but the origin of the legend of the cornfield is obscure.

⁶ A collection of Carols c. A.D. 1396. See xiv c. Carols. M. M. Dalglisch.

M. Emile Mâle states⁷ that he has not seen the cornfield legend represented in any of the 13th-century cathedrals, and that the robbers are not found in art between 1200 and 1350. The presence of the midwife Salome⁸ at the Nativity [8] is not unusual in the 13th century. We possess a very good example of the subject at Ashampstead in Berkshire. It is moreover about half a century earlier than the Dädesjö paintings.

⁷ *Religious Art in France of the 13th century*, p. 219.

⁸ See *Apocryphal Gospel of James the Less*.

A SET OF EIGHT HSIEN BY R. L. HOBSON

THE imitation of bronze models, both in shape and surface, is a very old device of the Chinese potter. It is apparent in Han earthenware vases scarcely less clearly than in the cunning porcelain of the Ch'ien Lung period. At first it reflected a general tendency to follow an already venerable art: later it became an exact science in the hands of the porcelain makers at Ching-tê-chên, who, we are told, copied bronze and other materials with such ingenuity as to deceive the eye. It is indeed a fact that a minute examination is often necessary to detect these clever imitations of the Ch'ien Lung period.

It will not then be surprising that the remarkable set of figures illustrated on the PLATES, though they are pottery and not porcelain, have frequently been taken for bronzes. Mr. Henry Harris, their owner, has many fine bronzes of various periods and nationalities, and these figures are quite at home in their company. It is only when one has taken them up, felt with surprise their light weight, and looked for confirmation at the glaze, that the illusion is quite dispelled.

But apart from this curious quality, Mr. Harris's figures inspire an unusual interest as examples both of Chinese plastic art and of Chinese ceramics. They have all the vivacity and cleverness of modelling which one associates with the best Chinese figures, with an unusual share of gracefulness in pose and expression, a combination which gives them a high place among ceramic sculptures. Their artistic merits are self-evident; but for the student of Chinese pottery they raise other questions—of identity, age and make—which are not so easily answered. A set of eight figures, one naturally supposes them to be the eight Taoist Immortals; and some of their number would undoubtedly bear out the supposition. That they are all *hsien* or genii is obvious from the cloud-scrolls which form their bases; and of the famous Eight Immortals we can recognise Lü Tung-pin [PLATE I, A], Li T'ieh-kuai [PLATE II, F] and pos-

sibly Ts'ao Kuo-chiu [G]. But the remaining five do not fit in with that well established series. The two ladies, one with a vase [E] and the other with a dish of peaches [B] are very like the two fairies who wait on Hsi Wang Mu, the queen-mother of the West. The two boyish figures [C, H], one of whom carries a silver, shoe-shaped ingot, are not easily identified. Can they be the Twin Genii of Union and Harmony? The lost attributes of the second [H] make identification uncertain. Finally the bearded man [D] who carries a ju-i is difficult to name from the very familiarity of his emblem. But we must remember that there are several scores of Hsien in the Taoist pantheon, and the familiar eight are only a popular selection.

As to the make and date of our figures we have little to guide us. They are hard buff pottery or stoneware with a thick olive brown glaze, of uniform depth in some cases but in others broken by passages of tea-dust green suggesting a patina. The bases are lightly brushed over with glaze in a manner which recalls the Kuangtung stonewares; and as the Kuangtung factories produced many excellent figures, I would suggest this provenance in the absence of further evidence. With regard to date, it is almost an obsession with some critics to assign all well modelled figures, especially those in pottery or monochrome porcelain, to the Ming dynasty. It is a summary but quite unsatisfying solution to a difficult problem, and it tends to ignore the obvious claims of the fine periods of K'ang Hsi and Ch'ien Lung. That these figures belong to a good period of Chinese ceramics does not admit of doubt; but the combination of strength and refinement which they exhibit are qualities essentially characteristic of the K'ang Hsi period, while the nature of the body and glaze and the finish of the bases, if they do not in themselves furnish any exact clue to the time of manufacture, are at any rate quite consistent with this tentative dating. The size of the figures may be gauged from figure B, which is 15½ in. high.



D



C



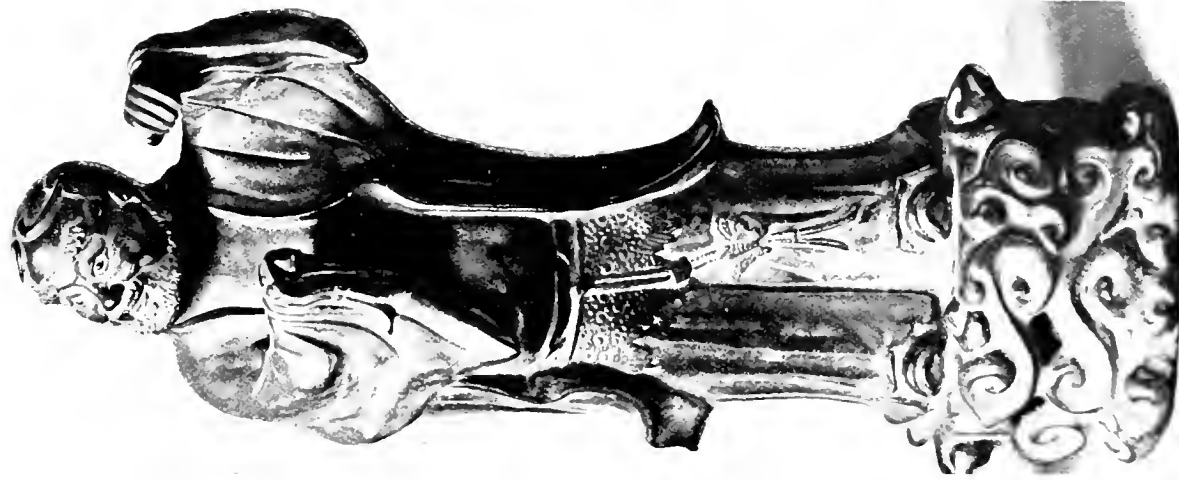
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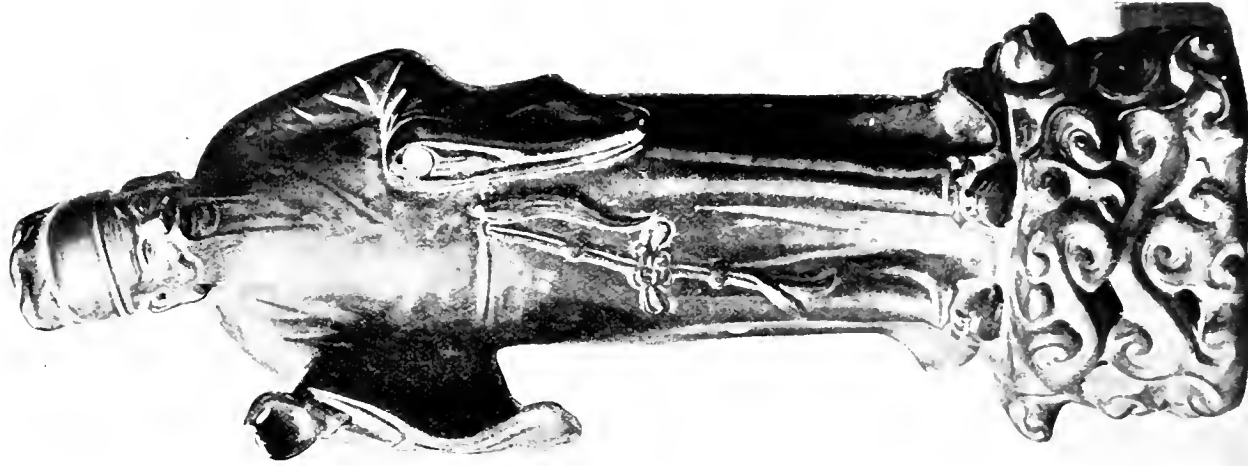
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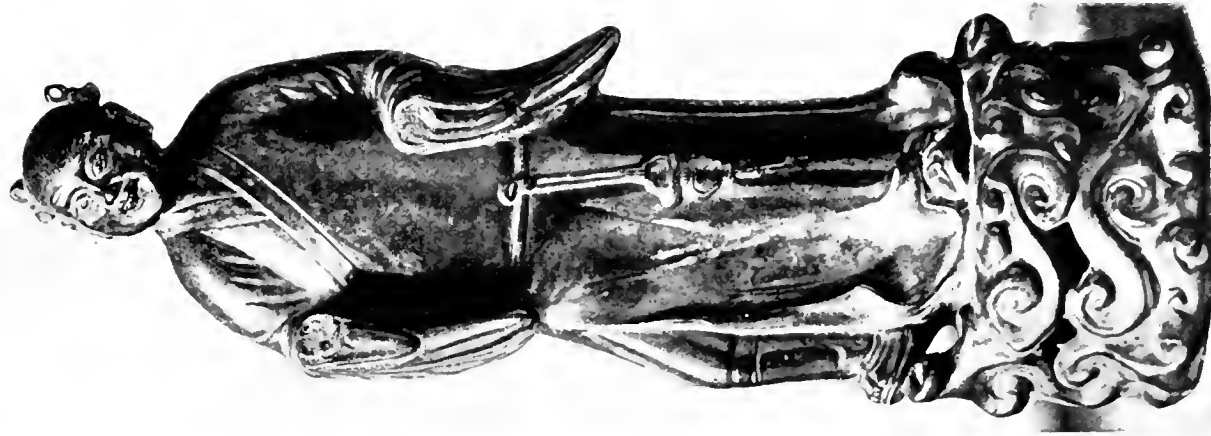
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F



G



H

LETTERS TO EDITOR

THE WILTON SUITS.

GENTLEMEN,—As one who has long been interested in the study of the arms and armour of the past, I have read with much appreciation Mr. ffoulkes's criticism (*The Burlington Magazine*, July 1917, pp. 38 ff.) upon the two Wilton suits offered for sale at Sotheby's on July 10th. It is with no little diffidence that I venture to demur to the opinion of so practised an expert.

In the first place Mr. ffoulkes very justly dwells upon the unreliable evidence of mere tradition unbacked by an unquestionable pedigree. Traditions, often of very modern origin, have disseminated error broadcast in the most erratic manner. Thus for a long time Holbein and Zuccherò were the supposititious producers of any anonymous portrait that pretended to date from Tudor times, and their names are not yet entirely cleared of the parentage. I think there is, however, a tendency in modern criticism, in revulsion from past absurdities, to be something too scornful of tradition. Mr. ffoulkes concedes that tradition in the present instances goes very far back. We can hardly hope to find very many existing masterpieces of the craft backed by such direct testimony as the "Armourer's Album" or the plates to Schrenckius's book, but it is a thousand pities we have no definite record given us, so far as it can be traced, of the history of these two fine suits.

Thus, lacking all direct evidence, I am not so foolish as to assert that the two suits in question ever belonged to Montmorency or Montpensier. But Mr. ffoulkes's argument is that their obvious date puts that claim hopelessly out of court, and that is the very point which, I submit, is open to discussion. The suit whose pretensions he most categorically rules out is the one alleged to have been the property of Anne de Montmorency. He says that "there can be no question" that it is considerably later than the capture of S. Quentin in 1557. In armour, however, as in civil attire, the period c. 1540—1565 is just such a period of marked and rapid transition, and while instances of the older Henry VIII styles persist throughout, the groping after the newer modes is clearly perceptible. I am for my part inclined to endorse the authoritative verdict of Baron de Cosson that the forms of the "Montmorency" suit are "quite characteristic" of its traditional date. These splinted suits are very typical of the Henri II period, and if my memory serves me, there are in Vienna a number of first-class armours with every claim to be accredited to just about this period. 1570—1590 is the date assigned by Mr. ffoulkes. Why? He himself is constrained by its form to admit that "the breastplate might be rather earlier". The "general feeling" of the suit is a matter of personal impression, but as to the burgonet and the pauldrons being "most certainly" of 1570—1590, I am in no wise convinced. Burgonets, with or without buffes, had attained their

full vogue by about 1550. An earlier instance is the figure of a pikeman in the *Triumph of Maximilian* and examples are found at Vienna in helmets that belonged to Francesco de Castelfalto, Konrad von Bemelberg, the Emperor Charles V, Lazarus Schwendi and many others, dating between c. 1525 and 1560.¹ A point upon which Mr. ffoulkes lays considerable stress, as pointing to a later date, is the raised scroll-ornament or volute on the pauldrons. Here again, with all deference, I beg to dissent. The volute is obviously a mere decorative outcome of the classical tendency so distinctive of the whole century. It should, in passing, be noted that the volute in the suit under consideration diverges from the more normal type to which he has drawn attention elsewhere. The more usual volute takes the downward curve as opposed to the upward direction of the "Montmorency" example. In his article on "A Craft Picture by Jan Breughel" (*The Burlington Magazine* vol. XIX, pp. 41 ff) Mr. ffoulkes dwells upon these volutes as characteristic of the end of the 16th century, and mentions a number preserved in the Turin collection, where they are assigned to Pompeo della Chiesa. Curiously enough he suggests the armour and appliances shown in Breughel's *Alegoria del Tacio* (Madrid) and *Venus in Vulcan's forge* (Berlin) may have been inspired by the *atelier* of some North Italian master following the traditions of Bartolomeo Campi of Pesaro. It is worth while therefore to point out the conspicuous presence of the raised volute (similar to that on the "Montmorency" pauldrons) upon the breast of the well known "Roman" suit (Madrid) made by Campi in 1546 and given by Guidobaldo of Urbino to Charles V (I think Florit says "given to Philip II"). A splinted suit with burgonet and buffe (Vienna), which belonged to Agostino Barbarigo, slain in 1571 at Lepanto, shows the more usual type of volute upon the pauldrons. Its general character distinctly resembles the suit we are discussing and the late W. Boeheim assigned it to c. 1560. A second splinted half-suit at Vienna on analogous lines belonged to Carlo Gonzaga of Mantua (d. 1555). It likewise shows the volute motive adorning pauldrons, breast, tassets, etc. (though here in foliated form), and it reaches up to the neck without gorget (as does the "Montmorency" harness). Boeheim considered that this piece, like the Barbarigo suit, shows Mantuan workmanship, perhaps under the influence of Ghisi. Moreover a portrait at Brompton Bryan dated 1560, and erroneously called a portrait of Col. Harry Vaughan, distinctly shows analogous shoulder volutes and otherwise conforms to the date. I would point out that the general form of the massive elbow-cops in the "Montmorency" harness is a derivative of a type found as early as the end of the 15th century.

¹ In the Madrid Armeria too are numerous early examples. It is worth while to note how early the Italian schools of craftsmen were to discard the influence of "Gothic" and "Maximilian" traditions of form.

Letters to the Editor

Very similar in outline are the elbow-cops of a parade-armour of Henri, in the Musée d'Artillerie. Regarding Mr. ffoulkes's objections to the suit upon the score of decoration I would reply that this purports to be a "hosting harness", a type of armour invariably much plainer than the pageant-suits intended for gala wear. In battle-suits the amount of ornament varied according to the wearer's personal predilections. In the great series of 16th-century princes and captains published in 1601 by Schrenckius (Jakob Schrenck von Nozing)² Montmorency is shown in armour even less ostentatious than this³, while his two sons are in much richer suits. Schrenckius took enormous pains to represent not only the physiognomy but the actual armour worn by his subjects, in accordance with the instructions of the Archduke Ferdinand, and with what scrupulous accuracy is evinced by a number of these suits still preserved in Vienna and elsewhere. Such personages of note as Henri de Guise and his brother Mayenne wear apparently quite plain harnesses, while Don John of Austria's and Nicholas Radzwill's are conspicuously ornate. Before leaving the so-called "Montmorency" suit, I should like to mention two suits earlier than 1570—1590, of which the general type, while markedly ornate, approximates to it. One is the suit (Vienna) made in 1560 for Archduke Ferdinand (1560) by Giovanni Battista Scabaglio, and the other is the cap-à-pie (Madrid) armour wrought for Charles V by the Negrolis (solerets excepted) signed and dated 1539⁴.

I have not allowed myself space here to discuss the "Montpensier" suit, and in order to judge of the armet, I do not think that a photograph taken directly in front is satisfactory. May I mention that if the famous "Pembroke" suit at Wilton is the same as figures in Topf's "Album" it is unlikely to have belonged to Wm. Herbert the first earl, who fought at S. Quentin⁵ and died 1569—1570? More probably it is the harness of the second earl, Henry, who died in 1601. The thinness of the plates is not unusual in splinted cuirasses, the reason, I imagine, being to discount the extra weight due to the double thickness of steel wherever the many splints overlap.

ADDENDUM.—In conclusion, where a tradition

² In the Dresden Royal Library is a fragmentary copy of this book, dated 1591. Archduke Ferdinand, the patron at whose instigation the work was executed, died 1595.

³ [The suit shown in Schrenckius's book, formerly in the Ambras Collection and referred to below by the Baron de Cosson, is actually preserved in the Musée d'Artillerie. ED.]

⁴ The body of this Negrolis suit is not articulated, but a series of decorative horizontal bands simulates the ornamental borders of lames. The burgonet and buffe too are of the same affinity as in the Wilton example. It has a burgonet and buffe not dissimilar to that of the Montmorency suit.

⁵ Similarly the Earl of Rutland whose armour figures in the Topf "Album" is probably not Henry Manners, the second earl, who was a general of horse at S. Quentin and died in 1563, but rather Edward, the third earl, who died 1587.

is in approximate agreement with the period and style of an existing arm, that is rather a point in its favour; the usual 17th—18th century tendency in dealing with unappropriated fine weapons being to ascribe them to some hero of mediæval chivalry (e.g., the Black Prince) or romance (e.g., Guy of Warwick). I am, Gentlemen,

Yours faithfully,

F. M. KELLY.

15th July, 1917.

[By request of Messrs. Sotheby, Wilkinson and Hodge we also publish the following letter from the Baron de Cosson to the Earl of Pembroke.]

Dear Lord Pembroke,—Your letter in "The Times" of July 9th has been brought to my notice, and as you do me the honour to cite opinions which I have expressed on the subject, I wish to tell you that I entirely hold the attribution of your two very grand suits of armour to Anne de Montmorency and Louis de Bourbon to be correct. I may add that I have also read Mr. Charles ffoulkes's article in *The Burlington Magazine*. I do not think that the comparison which he makes between the old false attributions of suits in the Tower and the attributions of your suits is quite a fair one. The Tower suits came there from Greenwich and other places, and the false attributions were of fairly late date. Your suits have never moved from Wilton, and the tradition concerning them has, I understand, been constant in your family; nor does it appear that there were ever a large number of suits at Wilton which might have led to confusion of attributions. You can tell me if I am right in that surmise. I do not know when these suits were first mentioned, and it would be of the greatest importance if some documentary evidence could be found in your archives establishing the antiquity of the tradition. However that may be, I think that a very strong point is that they are certainly not English. A glance at the first Earl's suit is sufficient to show the difference between the Montmorenci and de Bourbon suits and those made at Greenwich in the days of your ancestor. These are portrayed in the Album in the Victoria and Albert Museum, and many of them yet exist in a more or less complete state. To my mind the fashion of the Constable's and Louis de Bourbon's suit is French. Not much is yet known of French armour, but a certain amount of it no doubt still exists, and I believe I could point to a certain number of pieces in the Musée d'Artillerie in Paris which were made in France. I think that I established long ago in my work on the Dino Collection, published in Paris in 1901, that a certain series of richly decorated shields and other pieces of armour, many of which were formerly ascribed to Benvenuto Cellini, were French work, and I see in the July issue of *The Burlington Magazine* (page 26) that Sir Guy Laking entirely adopts my view. From the reign of Louis XII downwards French art was largely

inspired by that of Italy, and many Italian artists were called to France; but, inspired as it was by Italy, the art of those times acquired a peculiar flavour when executed by French hands, a flavour which can be easily recognised by comparison and study of existing specimens. We find the same thing in Germany and the Low Countries, each race adding something of its own, whilst drawing its models from Italy. Now my impression strongly is, that your two suits show something French in their forms. They may have been executed in Italy, for it can be shown that Milan made suits of Spanish fashion for Spain, German fashion for Germany, French fashion for France. Or they may have been made in France, and the decoration carried out by Italian craftsmen working there. I could not form an opinion on that point without a close examination. That a very important school of armourers working for the French kings and their great nobles existed at Tours and Paris in the 16th century will be abundantly proved when I can publish the "Dictionary of Armourers and Weapon Makers" which I am preparing. To come to the practical point in relation to your two suits, led up to by this long digression, it appears to me difficult to explain the presence at Wilton for centuries of two suits of rich armour, apparently *French*, in company with the undoubted suit of the first Earl, unless they were those of his two illustrious prisoners. I will admit that certain features found in these two suits might be met with in suits worn ten or twelve years later than 1557, but there is not the slightest approach in the breastplate of either of them to the *peascod* form which came into vogue at the beginning of the last quarter of the 16th century, nor do they show the marked medial line characteristic of breastplates of about 1570, but have still the rather rounded, burly form in fashion in the reign of Henri II. Indeed, the shape of the breastplates seems to me to point conclusively to their production during that reign, and Mr. ffoulkes is constrained to admit that the Constable's breastplate appears of earlier date than that suggested by the rest of the suit. Now, as that armour is certainly not made up, but all of a piece, he here rather contradicts himself. Mr. ffoulkes lays stress on the volutes on the shoulder pieces of that suit. In the collection at Vienna is a half suit of armour which bears a very close resemblance to that of the Constable. It is that of the Venetian Admiral Agostino Barbarigo, and is engraved in Boheim's Album of the Vienna collection, Part I, plate xxxi, Wien, 1894. It came from Ambras, so the attribution is fairly certain. We find here the same helmet with its bevor, the same splinted breastplate and the same *very marked volutes* on the shoulder-pieces and elbow guards. Now Boheim, although I sometimes differ with him on his attributions

of certain pieces to certain artists, had a very profound knowledge of the styles of armour at different epochs, and he attributes this suit to about 1560, which is very close to the date of the battle of St. Quentin. Mr. ffoulkes also seems to think that the Montmorenci suit is not rich enough to have been worn by the Constable. I will only observe that the suit of armour of this same Anne of Montmorenci, preserved in the Musée d'Artillerie, Paris, which came from the celebrated Ambras Collection formed by the Archduke Ferdinand of the Tyrol in the 16th century, and the attribution of which is practically certain, is plainer still, being a workmanlike black suit of fighting armour, decorated only with a few depressed gilt bands. The helmet in which he received his death wound, a helmet much of the type of yours, and having nothing to do with the suit just mentioned, which has a close one, is simply decorated with etching. Princes and Commanders did not fight in rich pageant armour, and the suit worn by the Emperor Charles V at the battle of Mühlberg in 1547, still preserved at Madrid, is a robust fighting harness, but slightly decorated, and totally different in character from the splendid pageant suits made for the Emperor in Italy. Consequently that objection of Mr. ffoulkes breaks down.

In conclusion, I see no real reason to doubt the attributions given to your two suits of armour, which I remember seeing many years ago at the Tudor Exhibition, and which I described in the "Magazine of Art" for July, 1890, as well as in "The Antiquary". Yours very sincerely,
77, Via Ghibellina, C. A. de Cosson.
Florence,

17th July, 1917.

"LES FAUVES".

GENTLEMEN,—Is *ignotum pro magnifico* the explanation for this belated boom in London of "*les fauves*" in Paris? For fashionable, ignoble ugliness your last two numbers are conspicuous. If nothing is more exquisite in nature than a beautifully made woman, nothing in this world is more repellent than a grotesquely misshapened female.

If a man is incapable of rendering the form divine, his artistic sense should confine him to still-life or landscape. Chivalrous *pudeur* ought to restrain his violating the nude! Brutal vulgarity of form can alone be mitigated by a miracle of colour or by a profoundly sincere study of character "*Le dessin est la probité de l'art*".

On what, then, is based this fantastic fame of Renoir, who scumbles round, woolly contours with diluted currant-jelly? And why express more than charitable regret at Cézanne's pathetic lack of technical education, when one looks at the bloated monsters he longed to make decorative? Invoking the immortal names of Tintoretto,

Letters to the Editor

Rubens and Delacroix as the *patrons* of his unhappy hero, your eminent critic ties a string to his superlatives by saying "there is some (*sic*) excuse for the complaint of his want of drawing, for he was always plastic before he was linear". That is incontestable!

Years hence, when, after the war, the speculations of the market turn to new sensational

innovations, will not posterity label Cézanne only an ill-educated offspring of the master Manet? Why not reproduce, as an antidote, the astounding work of the Cro-Magnon draughtsmen of wild beasts, made in the caves of Altamira 20,000 years before the Christian era? RALPH CURTIS.

Normandy Hotel, Deauville.

August 14th, 1917.

REVIEWS

THE ARMOURIES OF THE TOWER OF LONDON: by CHARLES FFOULKES, B.Litt. Oxon. F.S.A., Curator: official publication of H.M. Board of Works (see "Publications Received," p. 36).

These two very liberally illustrated volumes leave little or nothing for anyone to write about the national collection. It is true that compared with the Armouries of Madrid, Vienna and Paris the Tower of London collection is a small one, but there are enough objects of genuine historical interest to merit a full and detailed description such as Mr. Ffoulkes has given. The author has dealt with his subject from every point of view, and it is worth noting that the catalogue contains one feature seldom met with in foreign works. This is the generous and full acknowledgment of the labours of former writers on the subject. As instances of the absence in foreign catalogues we may note that Herr Boheim in his works on the Vienna Armouries omits all reference to the work and research of Von Leber and of Quirinus Leitner. In Belgium the valuable notes of Van Deyse and Vinkeroy find no place in the later catalogues of the collections in the Porte de Hal, while the excellent catalogue of the Madrid Armeria by Count Valencia de Don Juan gives scant appreciation of the work of Sr. Martinez del Romero, which although containing many incorrect attributions is, with its glossary, a book of much value and research. The present work gives the former history of the White Tower and the personnel connected with it. The numerous references to the building and its contents as found in the Public Records and the observations of old time visitors have been noted, but the author has wisely avoided the account of the other buildings in the Tower precincts and the records of prisoners at various dates. These matters have been very fully treated by Bailey, Lord de Ros, Lord Ronald Gower and others; but the White Tower being from early times a National or Royal storehouse for arms of all descriptions the prison aspect is not needed. The armouries it will be seen have gone through many changes, and the attribution of arms and armour to historical characters has been varied in proportion to the increased interest and knowledge which the present day demands. The old tales which amused or thrilled the visitors of the 18th and 19th centuries have, we may hope, given way to the equally interesting and immeasurably

more valuable facts which this catalogue contains, and when peace comes and our museums can again without risk display their treasures, the visitors to the Tower Armouries will be agreeably surprised with the historic treat provided for them. The appendices give the provenance of the additions to the Armouries during the 19th and 20th centuries, and a valuable and accurate table of marks found on the various arms and armours, while a copious index of armourers, weapon-smiths, gunsmiths, etc., will be of much use to collectors. DILLON.

THE CASTING-COUNTER AND THE COUNTING-BOARD: a Chapter in the History of Numismatics and Early Arithmetic; by F. P. BARNARD, M.A., F.S.A. 357 pp., 63 plates. (Clarendon Press.) £3 3s.

Even among professional numismatists there must be many to whom the subject of this learned and at the same time most attractive book is quite unfamiliar. In this country there is probably no one except Mr. Barnard himself who has taken a serious interest in the counters or jettons, which, until and even long after the clumsy Roman system of reckoning had been ousted by Arabic numerals, were employed on the abacus for all sorts of calculations by the first four rules of arithmetic. The quantity in use must have been enormous, and in any miscellaneous collection of mediæval coins it is safe to expect that a good proportion will be not coins but counters. Most of us have been content to put these on one side, too often calling all alike by the generic misnomer of "Nuremberg counters"; although it was not until the sixteenth century that the German manufacturers cut the French and Flemish wares out of the world-market by the now too-familiar devices of cheaper processes of manufacture, cheaper material and skilful advertisement. England—it is the old story—never made any serious attempt to manufacture her own supply, but, from the thirteenth century, when the use of decorated counters began, imported them from her dominions in France or from the Low Countries. Later, no less supine, she was quite satisfied to buy the German counters, which are accordingly more common here than any other kind. But few counters were made in this country for special government departments (such as the counters of the Garde Robe Regis in the reign of Edward III) or, to come down to later days, for private persons such as Thomas Cecil, Lord Burleigh, who had some specially struck in 1606. But elsewhere, notably in France,

special sets for official or private counting-houses were made in increasing numbers as time went on and administration and accounts became more complex, and by reason of the special associations involved these pieces developed a more or less medalllic character. The result was that the jetton survived in France for what was largely a fancy purpose long after the time when its practical use must have dwindled to negligible proportions. Some of these later jettons are quite pretty, and nearly all of them have some interest, although Mr. Barnard seems to us to exaggerate their artistic value. He has done his work with extraordinary zeal and thoroughness; in fact, it is impossible not to feel occasionally that he has overloaded his pages with irrelevant detail. For instance, the mention of a jetton of Anne de Bourbon, mother of that Constable de Bourbon whom Cellini claimed to have killed, hardly necessitated references to passages in Symonds and Gregorovius in which that claim is discussed. Nor is the inclusion of Macrobius in the list of "works cited" justified by the casual quotation of a tag from that author. By cutting down superfluities room might have been found for those important pieces of historical interest which Mr. Barnard has omitted, on the insufficient plea that they are already described elsewhere. Their omission robs his book of completeness; it is otherwise as nearly representative of the whole subject as is possible in the conditions (presumably self-imposed) by which his illustrations are confined to specimens from his own cabinet. But we do ill to criticise small defects in a book to which all students of mediæval archæology, and especially all those who have to deal with the coins found on mediæval sites, will be deeply indebted for a long time to come. It is to be doubted whether this century will see another book on the same subject on anything like the same scale, so thoroughly has the author dealt with his task.

G. F. HILL.

WE have received from Messrs. Sotheby, Wilkinson & Hodge a copy of the published catalogue of their recent Wilton House sale, which gives the names of the purchasers and the prices paid. Copies of sale catalogues with the prices added in MS. have always been obtainable from auctioneers, and Messrs. Sotheby have been accustomed to publish such catalogues in the case of important book-sales, the numerous sales of the immense Huth collections, for instance.¹ The extension of this useful custom to the sale of drawings and pictures is very welcome, especially in the present case owing to the wide interest taken in the dispersal of the Wilton House collection. The priced catalogue shows that the sale was very successful as regards the aggregate amount, especially because the collection was more famous than its intrinsic merits quite

deserved. The average for beauty or rarity was high, but it contained very few, if any, consummate examples. Readers of *The Burlington Magazine* may be interested in the prices fetched by drawings previously illustrated here. Lot 358, *A measured drawing of a horse*, was bought by Mr. Langton Douglas for £100. This was not a fair price; since the drawing was a working design and the attribution to Verrocchio no more than probable, its range of appeal is not very large. Lot 324, the *Pietà*, ascribed to Fillippino Lippi, a high price for that master, was bought by Colnaghi and Obach for £640. Lot 298, the sheet of studies described here by Mr. Campbell Dodgson, was bought by Colnaghi and Obach for £1,000. Of the two well-known pictures the rather stereotyped Rembrandt, *Portrait of his Mother*, was bought by Messiter for £11,500, and the *Judith carrying Holofernes's head*, after the splendid drawing by Mantegna, in the Uffizi, was disposed of privately before the sale. The price of the picture, therefore, is not included in the Catalogue, but it is reported to have been high enough to justify many previous critics in attributing it to Mantegna and to surprise those who do not now regard it so favourably. What few bargains were made among the less known items show rather the foresight of careful students, enthusiastic for the work of particular artists, than any fall in the more fixed prices for the work of well-known masters.

MR. JOHN LANE (Bodley Head, Vigo Street) asks any one possessing works by Ozias Humphry, particularly oil paintings or important drawings, or correspondence, to communicate with him. Mr. Lane will publish at Christmas a fully illustrated volume on Ozias Humphry written for him by Dr. G. C. Williamson, who—Mr. Lane tells us—has been very fortunate in his search for materials and has recently discovered four different collections of unpublished matter, including letters from the artist and the Ladies Waldegrave concerning the picture formerly attributed to Romney which was the subject of recent prolonged litigation. Dr. Williamson has also found early letters from Humphry concerning his apprenticeship, many of his love letters, many original proofs of his prints, and some 150 uncatalogued miniatures. Mr. Lane has made a good choice in Ozias Humphry as the subject for an important monograph, for he was a very fertile and ingenious artist who has been too much neglected, and Dr. Williamson is an industrious investigator, and has great experience in miniatures, the field in which Humphry has the best title to fame. Mr. Lane also shows great enterprise in publishing a book, very expensive to produce, when the cost of material and labour is so high. There is no better

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sign of economic stability than the successful production of such wares at this time.

IN reference to *The Adoration of the Magi* after Van der Goes in the Victoria Art Gallery, Bath, Dr. Paul Buschmann, editor of "Onze-Kunst", points out that a very fair reproduction was pub-

lished on p. 122 of Monsieur Joseph Destrée's book "Hugo van der Goes" (G. van Oest), Bruxelles and Paris, 1914, where the picture is fully described. We are sorry to have appeared to reflect on this reproduction, which was not our intention, for we had overlooked it.

THE EDITORS.

A MONTHLY CHRONICLE

THE MEMORIAL PLAQUE.—The official instructions regulating the "Competition for Designs for a memorial plaque to be presented to the next-of-kin of members of His Majesty's Naval and Military Forces who have fallen in the war" have now been issued. An epitome of the Information for Competitors follows; copies of the actual instructions can be obtained on written application to the Secretary of the War Office or the Secretary of the Admiralty:—

(1) The plaque is to be of bronze, of an area as near as possible to 18 square inches; e.g., a circle 4½ in. in diameter, or a square of 4½ in., or another rectangle of 5 × 3½ in.

(2) The model must be "finished with precision". The plaque will be made by casting from it.

(3) Designs must be models-in-relief in wax or plaster of the measurements given in § 1; no larger models will be considered. Two models and no more may be submitted by every competitor.

(4) The design should include a subject and the inscription, "He died for Freedom and Honour". Some symbolical figure subject is suggested. Space must be left for the initials and full surname of the person commemorated, within the dimensions given in § 1. This space must be—in a circular design, around or partially round the margin; in a square or other rectangle at the base. The design should be simple and easy to be understood.

(5) £500 will be given in prizes. The award of a prize may, at the judges' discretion, be made conditionally on modifications in the design. No prize need be awarded if the judges consider no model of sufficient merit. The names of competitors will not be made known to the judges nor will the names of any competitors except the prize winners be published.

(6) All competitors must be British-born subjects.

(7) Every model should be packed in a small box and delivered to the Director, National Gallery, Trafalgar Square, W.C.2, not later than 1st November, 1917. No framed models will be accepted. Models must not be signed, they should be marked on the back with a motto or pseudonym and be accompanied by a sealed envelope bearing the same on the cover and containing within the competitor's name and address. No other communication is to be attached.

(8) The models for which prizes are awarded shall be the sole property of the Government, which will arrange for the appearance of the artist's signature on the finished plaque.

We understand that the Committee of judges are acting with the advice of Sir Cecil Smith, director of the Victoria and Albert Museum; Mr. C. J. Holmes, director of the National Gallery; and Mr. G. F. Hill, keeper of Coins and Medals in the British Museum.

WAR MEMORIALS.—We are glad to publish, at the request of the writer, Mr. John Drinkwater, the following letter addressed by him to "The Times" in reply to a letter from Sir George

Frampton, which appeared in "The Times" issue for 28th July 1917, but our contemporary was not disposed to publish the reply. Mr. Drinkwater's references to Sir George's letter seem sufficient to explain the drift of it without further quotation.

Sir,—The official recognition that has been given to Sir George Frampton's work may, for some readers, lend his letter on War Memorials an authority that surely every artist who feels passionately about the war must repudiate. First, Sir George's anxiety cannot be wholly lest those sculptors who are fighting should find all commissions for memorials placed on their return at the end of the war; he must know that for long after that date there will be memorial schemes of all sorts and sizes, in the execution of which there will be ample employment for all the talent that our race can show. What then does Sir George mean by his reference to "aliens—though naturalised"? Presumably he does not intend to affront a number of people to whom his country, in conferring the privilege of citizenship, has extended hospitality in the most serious and significant manner. On the other hand it can hardly be that he would record publicly his objection to the patronage of any particular sculptor; that would be an even less graceful thing than the wider condemnation. The point of Sir George's argument is, then, difficult to see, but this in itself would be no matter for comment. The lamentable thing is that at a time when the world is a prey to every ugliness and hatred, an artist, whose concern should now more than ever be to cherish beauty and understanding, should address a letter to the public appealing to the suspicious and vindictive passions that already have such pitiful licence among us. Artists in these days, unless they can offer the supreme sacrifice, can do little towards the direct and more immediate prosecution of the war; their service to society as creators, though it is perhaps profounder to-day than ever, is likely to be made most effectively for the moment without explicit reference to the chaos that surrounds us. But one thing the artist can do of direct service to a stricken civilisation, and he gravely neglects his duty if he fails to do it. Upon him, by his very habit of life, by his single-hearted contemplation of the permanent

beauty that presides over all ephemeral conflicts, should be imposed the obligation of helping us towards generosity and chivalry, and composing us against the counsels of hatred and self-interest that beset us on every side. The artist's first distinction is clear vision, and to see clearly is to move always towards a nobler magnanimity. It is the artists, above all, who in these days should teach us this; if they speak as Sir George Frampton speaks, they must be told to look for an example to the soldiers, the great majority of whom adorn the magnificence of their service with a gentleness and good-will that put the civilian world to shame.

260, Mary Street, John Drinkwater.
Balsall Heath, Birmingham.

MR. A. J. BALFOUR'S PORTRAIT FOR ETON.—Not being an Old Etonian, but sharing the common interest in that great institution, I have been asked to mention the question which has unfortunately risen on the subject of Mr. Balfour's portrait. The Committee of the Old Etonian Association for the current year—their names have not been communicated to me—issued an appeal for subscriptions from Etonians to a portrait of Mr. Balfour for the School Hall. There could scarcely be a proposal more generally approved

than the painting of a portrait of the most eminent *intellectual* among contemporary statesmen for the hall of the school which claims the high credit of having developed his youthful faculties. Into this unanimity the Committee seems to have gone out of its easy course to import embarrassment and create objection. Having declared its popular objective, a portrait of Mr. Balfour, it concealed its contentious project, a portrait by Mr. Laszlo. Now that it has "owned up" it is met by a body of objectors from two quite different—almost opposite—points of view. The first are those who resent the employment of a recently naturalised Hungarian subject. With this point of view I have no sympathy whatsoever. But that the objection would obviously be raised, one might have thought the Committee must have known too well. The second point of view, which I largely share, is the one held by Old Etonians who are critical students and highly sympathetic patrons of the arts, well qualified to discriminate between the popular, evanescent qualities of portrait painting and its more abiding excellences—they and I think that the two examples of Mr. Laszlo's portraiture already in the School Hall at Eton are enough.

M. A.

VARIOUS ART PERIODICALS

THE JOURNAL OF INDIAN ART AND INDUSTRY.

In No. 131 (July 1915) is reprinted an account (already issued as an official monograph) by Mr. C. J. Latimer of "Carpet Making in the Punjab." This deals with the varieties manufactured; the materials; the processes of manufacture; the caste of work-people; and the artistic value of the products, which is unfortunately small. The plates give plans and elevations of looms, and drawings of the weavers at work. A second article consists of technical notes on modern Jaipur pottery, with illustrations.

No. 132 (Oct. 1915) contains collotype reproductions of twenty paintings preserved at Maudi in the Kāngrā district of the Punjab, setting forth the story of the "Hamir-Hath." These appear to have been done in the first years of the 19th century. They are referred to by Dr. Coomaraswamy in his "Rajput Painting." Both narrative and pictures are here fully commented on by Mr. Hirananda Shastri. The artist is identified as Sajpu. A painstaking illustrātor, his work shows a decline from the highest qualities of the Kāngrā school.—"The Cotton Fabrics of the Central Provinces," by Arthur Blennerhassett (reprinted extract), describes materials and processes of manufacture (three plates). Colonel Hendley also contributes a note on Bulandshahr pottery correcting an error in the article on Jaipur work in No. 131.

No. 133 (Jan. 1916).—"The New Indian School of Painting," by Mr. O. C. Gangoly, himself a member of this group, introduces us to the aspirations and accomplishment of what has been termed the Calcutta school. These painters aim at the revival of a truly national Indian art on the lines of their great traditions: a laudable endeavour. Unfortunately I did not see their works when they were shown at the India Museum in 1914, but judging by the reproductions (fourteen in number) am inclined to associate myself with the "grave, discriminative, almost cold reception" which we are told they obtained in London. Here and there in these interesting plates the wished-for divorce from western influence seems no more complete than in the case, say, of Mr. Edmond Dulac.

No. 134 (April 1916) has an article by Colonel Hendley on "Sport in Indian Art," containing much curious information,

derived principally from the *Ain-i-Akbari* of Abul Fazl. The plates (11 in collotype and 1 in colour) are reproduced from the well-known 16th century illustrations of this work in the India Museum, South Kensington, and are admirable specimens of the Mogul school.

R. S.

COLOUR, Vols. IV-V (Monthly: Feb., 1916-Jan., 1917).

This publication depends for its success mainly on the numerous reproductions of modern pictures, principally in colour, but also in black and white. The selection of the pictures is remarkably unprejudiced and includes examples of practically every one of the modern English movements in painting, with a fair sprinkling of foreign schools as well. The divergent creeds and practice of the Royal Academy, the New English Art Club, the Royal Society of British Artists, the London Group, the Friday Club, the Omega Workshops, and of various other established bodies and free-lances are all represented, with the result that though no one will admire the whole contents of a single number it is more possible to acquire a general view of recent painting than would be the case with any other journal of the kind. "Colour" performs a valuable service in bringing to the notice of a larger public the work of little-known artists (particularly among the younger men) side by side with those of more established reputation. As there is little critical comment on the pictures the public is left in the main to form its own opinion, which is as it should be. The whole impression is one of freshness and life. I shall, in a future notice of the "Kokka", remark on the disadvantages of the three-colour process, which is employed in "Colour". Certain cases occur to one which again raise a doubt as to the desirability of this method. In a more recent number than those under review was a reproduction of the Gauguin in the possession of Mr. Maresco Pearce. To anyone who knows the original this three-colour print was much less valuable than a Druet photograph—even on a picture postcard—would have been. However, since it seems that on account of cheapness and comparative ease of production three-colour will not easily be ousted, it only remains to smother unpractical regrets and see that it is done as well as possible, and the publishers of "Colour" certainly make a great effort in this direction. On the whole it

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is remarkable value for the money. If I make certain objections, I am not blind to its merits, and of course full allowance must be made for war-time conditions. Among the defects are occasional faults in register, and a certain commonness which is given to many of the pictures. Mr. Augustus John, for instance, suffers rather heavily. The over-prevalence of an unpleasant purple which is so usual in three-colour work is frequently got over very well. Some—but not all—of the pictures in cool grey tones are admirably interpreted. The work of men like Brangwyn and Wolmark, whose art is nearer to the poster in its robust, if sometimes rather obvious design and massing of strong colour, does not lose much, but the subtler colourists such as Besnard, Vuillard, or Ernest Laurent, as might be expected, do not get full justice done to them. Painters who make a skilful use of black—James Pryde or C.R.W. Nevinson—generally reproduce rather well, but in *Daughters of the Sun* (Oct. 1916) Laura Knight's efforts to represent the glow of brilliant sunshine are cruelly misrepresented. The variety of matter we are given is shown by an examination of the August number, in which, in spite of the large amount of space allotted to Brangwyn's paintings, etchings, and woodcuts, room is found for John (a slight early painting of nudes on a sea-shore), William Nicholson, Berthe Morisot, Mary Cassatt, Besnard, Le Sidaner, various Belgian artists, Will Dyson (cartoons), Kramer (a drawing of a head, over-emphasised but good), and half-a-dozen other artists. Further examination would only lead to a cataloguing of every well-known name in recent exhibitions and a number of less known artists whose work will probably speak for them eloquently enough. It should be said that sculpture is also illustrated. May we suggest that as we have so little good sculpture in England it would be well to include examples of the work of Mr. Eric Gill and Mr. Havard Thomas, who do not seem to have figured in these pages hitherto? The literary contents in so far as they consist of fiction and verse do not fall within the scope of *THE BURLINGTON MAGAZINE*; but there are, besides, articles on painters and their work, a useful monthly review of current art exhibitions in London and a similar chronicle from New York.

LE CARNET DES ARTISTES.

Nos. 1, 2, 4, 5, 6, and 7.—One is, at least at first sight, a trifle undecided from what point of view to criticise a publication of this particular character. One cannot but be favourably predisposed towards this manifestation of the soul of conscriptionist France, that with her rich northern provinces held for years by the invaders, can yet make time and opportunity to devote to the beauties of life besides the bare essentials of existence. It is a heartening proof that France is self-sufficient in this respect, and needs no missionaries of Kultur. The "Carnet des Artistes" is a curiously catholic, and eminently "popular" fortnightly. It covers, in a rather disconnected way, a fairly wide range of subjects: fine arts—the accepted "Old Masters" figure cheek by jowl with yesterday's, if not to-day's, neo-realists—crafts and bibliography all go to the make-up of this little sheet. The illustrations are for the most part of more real interest than the text, though it includes writers of high distinction; testibus, *inter alia*, the names of Anatole France, the late Octave Mirbeau, and Théodore Duret. Yet one half suspects after reading the letterpress above their signatures, that such contributions have been made in response to earnest appeals for support. M. Duret opens the series with a brief note on "Gauguin en Provence". Future biographers of Gauguin may find this of value; critically it has very little importance. But perhaps this is to take the present venture too much *au grand sérieux*, the very title of *Carnet* should have given us the cue from the outset—a random note book. There are reproductions here of works one would not have missed. *A Moroccan Scene* by Delacroix makes one desire to see the original; even in black and white its appeal is irresistible. The same is true of Sisley's *Pont de Moret*. When one has said "a drawing by Ingres" the accompanying comments become superfluous, and so it is with the pencil sketch, dated 1813, of *Provost the architect*. *Bords de Rivière* by Van Gogh is slight but full of character. A work of special charm, if we may trust the reproduction, is *L'Abbaye de Longpont* by J. Puy, a painter I must confess new to me. The great and virile Houdon is represented by his fine bust of *Joseph Barnave*. I cannot honestly endorse the enthusiasm of L. V. over the newly discovered Fragonard, but Daumier's *An Théâtre* is quite equal to the best that great

man has given us. These are but a few instances taken at random, a few more bare names must suffice to indicate the range of "Le Carnet": Matteo Civitali, Armand Guillaumin, Pissarro, Renoir, Zuloaga, Steinlen, Manet, Monet and Cézanne. A point worth commending in the text is the repeated insistence on sane traditions of craftsmanship in the applied arts. Elsewhere we find a landscape sketch by Rembrandt, slight but suggestive; a fragmentary Greek statue belonging to Dr. Pernod at Turin; an *Annunciation* by Melozzo da Forlì in the Pantheon at Rome; Hoppner's *Mrs. Benlley*; and an attractive study of *Two lorettes* by Constantin Guys. The actual whereabouts of the two last is not stated. We have also Lemordant's painted ceiling for the theatre at Rennes, and Monet's *Rouen Harbour*. Such text as accompanies these illustrations is little more than perfunctory. The notices given of modern artistic activity, sales, bibliography, and exhibitions, if rather slight, are more to the point; for instance the notes on such modernists as Odilon Redon, Vallotton, Emile Bernard and Jean Peské. For fuller appreciation of Bernard's illustrations to Baudelaire read "La Gazette des Beaux Arts", Jan.-March, 1917. From the examples of Peské's work illustrated, he seems of the older school of *paysagistes* contemporary with the impressionists. K. F.

BIANCO E NERO.

1. Nos. 4 and 6.—This periodical—a fortnightly, in four-page news-sheet format (the fourth reserved to advertisement)—is rather unusual in being partly polyglot. Thus, a full page is devoted to an appreciation in English, French and Italian of the Milanese sculptor and architect Elia Sala, whose work has hitherto been largely done in Russia. He also studied in Austria and Germany. The examples of his sculpture here shown are more attractive than his architecture. Another Italian of some note, repatriated by the war, is Medardo Rosso. The article on Rosso insists that despite his protracted absence he has remained essentially Italian. There are no illustrations which might enable us to endorse for ourselves this statement. The front page of No. 4 has an article upon the war poster which tends to confirm conclusions drawn from our own hoardings. It might have been anticipated that the "Armageddon" of journalism would have inspired our younger and more original artists with matter to stimulate the intellect and taste of "the man in the street". In this country at least the performance has hardly equalled the opportunity. Nor can it be pretended that any illustration to *Il Cartellone: Arma di Guerra* rises to the level of actuality. One might indeed venture to say that there is nothing here above the average demands of the advertisement-agent of an ambitious motor-tyre company. Part 6 opens with an article of the work of Abel Pann, a Russian *disseigneur de guerra*. His is the vein already exploited by Forain, Steinlen and Raemaekers. If the two reproductions of his work given in "Bianco e Nero" may be taken as fairly representative, he would seem in craftsmanship and power of suggestion to fall short of these artists. Compare his *Vite! Cache la poupée, Simone!* with the grim simplicity of Forain's "La Borne". Other articles treat of the orientalist Pasini, the works of L. Bazzaro and the exhibition of Fine Arts organised at Rapallo, March 24-31, 1917, by "Bianco e Nero". K. F.

REVISTA NOVA, Barcelona.

Nos. 33, 35, 36, 37 and 38, May 20th—August 15, 1916.—A fortnightly Review of Aesthetics and Modern Art. No. 33 contains an article by Joan Sacs on the selection of "subject" and its proper plastic expression; and a notice by Francesc Pujols of an exhibition in Barcelona of work by Catalan artists. Colom, Nogués, Vayreda and Canals, whose works are mentioned, contribute drawings and woodcuts to the "Revista" in this and the following issues. Their draughtsmanship is of a kind made familiar by the Exposition des Indépendants: the drawing by Cels-Lagar in No. 37 is reminiscent of certain studies by Matisse. No. 35 contains an examination by Joan Sacs of the Theory of Cubism as propounded by Gleizes and Metzinger, Apollinaire, Maurice Raynal and other French writers. This is the first of a series of articles, continued in No. 36. No. 37 (which contains besides an appreciation of the work of Odilon Redon) and No. 38. The author points out the fundamental opposition between the intensified realism of Cézanne and the subjective intention of the Cubists, which has little to do with visual reality. He traces the development of analogous ideas in the Symbolist movement, and ultimately finds Cubism more nearly related to music than to painting, but inferior as a means of expression to both arts. R. S.



PORTRAIT OF FENG-WU, RUBBING FROM AN INCISED SLAB IN A TEMPLE AT K'AI-FENG FU, HONAN,
 BASED ON A PAINTING FROM THE FIFTH CENTURY (BRITISH MUSEUM, GIFT OF MR. CHARLES FREER
 OF DETROIT)

A CHINESE PORTRAIT BY ARTHUR WALEY

THE rubbing here reproduced was made from an incised slab in a temple at K'ai-feng Fu (Honan) and was presented to the British Museum by Mr. Charles Freer, of Detroit, in 1910.

The inscription runs as follows:—

Illustrated eulogy of the Meditation¹ Master T'ung-wu, founder of the Ta-hui-an Temple at the Southern Capital²; made with bowed head by Ssu-tsu and by Tsu-chao of the town T'ai-yüan,³ disciples of the Merciful and Just, True and Great Law King.⁴

(The lines which follow are in five-syllable verse, the even lines having the rhyme -ai.)

Like a moonlit cliff was the master T'ung-wu,
First abbot of the temple Hui-an,
By proofs he supported our Hsü-ming sect; (?)
His "seal"⁵ was handed down to the Yang-shan School.
Once of old when he lodged on the banks of the Chang
The people that flocked to him were like the union of
wind and clouds.
His preaching was like bamboo-shoots burgeoning in
winter;
Or like pearls and gold set off against each other.⁶
That here a Sage should "establish" his treasures⁷
The Earth Spirits⁸ did not dare resent.
Moreover, any undertaking was bound to be prosperous
In accordance with the auspicious signs of this reign of
peace.⁹
Three times a new abbot was proclaimed;
The Mantle of the Law was twice bestowed.
During successive reigns Emperors have drunk;¹⁰
Their prayers against drought he answered with copious
rains.
He was able to dispel insidious doubts and delusions;
Throughout the country people vied with one another in
consulting him (?)
His strength upheld the Lin-chi style.¹¹
By his laughter and conversation he drove away evil
spirits.

¹ Japanese, *Zen*. I am aware that *Zen* means something more nearly akin to self-hypnosis than to meditation; but an exact English equivalent does not exist.

² K'ai-feng Fu.

³ Shansi.

⁴ Buddha.

⁵ The patriarchs of the Zen sect claimed that through them alone was transmitted "the imprint of Buddha's heart."

⁶ Phrase from the Book of Odes, Pt. 3, Bk. 1, Ode 4.

⁷ i.e., found a temple.

⁸ Who are wont to take offence at foundations being laid.

⁹ The Yüan dynasty, 1206-1341.

¹⁰ The wisdom of his teaching.

¹¹ The Meditation Master Hui-chao, died 866 A.D., lived at

He crossed the mountains and blessed all Buddhist
"Spheres";

The radiance of his illumination lightened the thousand
"worlds".

He lowered his bait and hooked whales and leviathans,
And came home riding in a fully laden carriage.

This faithful portrait that I have made of him

Will keep away fire¹² and prevent flames working their
havoc.

May the Royal House be blessed with prolonged
brilliance,

From root to branch¹³—continued ten thousand years!

(End of the poem.)

Chih-ta, 46th year of the cycle,¹⁴ a day of the Ch'ing-ming
Festival.¹⁴

(So far the inscription is evidently copied from one
which was appended to the original painting upon
which the slab was based.)

This stone was set up by Yin-t'eng: the writing was
done by Hsüeh-kung and the stone was incised by the
priest Yüan.

Above the right shoulder are the two characters
Chih-kung, evidently T'ung-wu's posthumous
name. It should be noted that *En-kung*, which
I have translated "merciful and just," is a title
of Buddha and not a man's posthumous name.
The inscription contains several ambiguities, but
this is not the place to enter into a discussion of
them.

The portrait upon which the slab was based was
apparently painted from life in 1309. We may
suppose that the slab was cut some years later,
probably after T'ung-wu's death. It would then
correspond in date with the Flemish monumental
brasses which it so strikingly resembles.

It seems probable that incised Buddhist portraits
such as this were made from the 6th century
onwards; and so fine is this comparatively late
slab, that one would be glad to meet with earlier
specimens. I shall be grateful to any reader of this
article who can throw further light on the difficult
and allusive passages of the inscription.

Lin-chi in Shantung. The important Zen sect which he founded
is known in Japan as the Rinzai Shü.

¹² From the place where it is hung.

¹³ i.e., from generation to generation.

¹⁴ Easter, 1309.

BAUDELAIRE BY EDMUND GOSSE, C.B.

AT the moment when all the west of
Europe is determined, by an organised
industrial and military effort, to assert
its liberty of action and to demonstrate
the energy of civilised life, it is strange,
it is almost a paradox, to be called upon to con-
template the career of a man of letters who was
the enemy of active emotion and the most
remarkable type which literature has given us of
passive and despondent sterility. Paris, however,
has not hesitated for a moment, even at this
strenuous time, to celebrate the jubilee of Charles

Baudelaire, who was born in 1821 and who, after
a lamentable life, died of general paralysis on the
31st of August, 1867. It is extremely difficult to
form a sound or moderate opinion on the subject
of the poet of "Les Fleurs du Mal", and we make
a great mistake, here in England, if we imagine
that France is unanimous in applauding him. It
is certainly a proof, if proof were required, of his
genius, of his force of personality, that after the
passage of half a century, judgments regarding
him should still be so diametrically opposed and
that his body should still be in the thickest of

Baudelaire

the æsthetic battle. It is perhaps well to impress this fact on the admirers of Baudelaire in this country, who have never formed a very numerous but always a rather fanatical body.

They have also been inclined to be an ungrateful one. They speak as though, from the first, the value of this poet's work had been denied by the leaders of academic opinion. This is quite inexact. Sainte-Beuve, in 1857, at the very outset of the controversy, described Baudelaire in terms of delicate appreciation, and called him "the Petrarch of the horrible", detestable in his mania for advertising his moral tortures, but exquisite in the execution of his work, adding, with a gesture of caress, "vous avez dû beaucoup souffrir, mon enfant". Victor Hugo's compliment, "You have created a new shudder", is a bye-word, and Hugo had a phrase for everybody. But Leconte de Lisle, who, in his marmoreal purity, wasted no praise, poured out his appreciation of "Les Fleurs du Mal," and so did the most exalted spirit of them all, the noble Alfred de Vigny. It is simply incorrect to say that the best academic judges failed to recognise the merit of Baudelaire. But it is perfectly true that in a later generation, as he himself oddly expressed it, "pedagogic sphinges accused him of dishonouring classic taste". The leader of opposition was that Ignatius Loyola of criticism, Ferdinand Brunetière, who created a sensation in 1887 and again in 1891 by denouncing with extreme heat and, it must be added, with remarkable courage, the influence which Baudelaire was exercising over the thought of young France. Brunetière spoke as though he were Bossuet eviscerating some "libertine" of 1687.

In our days, when the pleasure of praising is so universally indulged in, it is worth while to remind ourselves that the Devil has an advocate whom it is useful for us to hear. Brunetière deliberately preferred the "critique des défauts" to the "critique des beautés". His object, in dealing with a work of art which he considered was being blindly (or morbidly) praised, was to expose its defects. He did this in the case of Baudelaire with such vehemence (the animadversions of Faguet are much saner though hardly less cutting) that he roused an equally violent reaction in favour of the poet to whom he very foolishly denied those qualities of splendour and melody which every one with an ear could not help detecting in almost every page of Baudelaire. When the "sphinx" of official criticism said of the author of "Don Juan aux Enfers" and "Parfum Exotique" that "the poor devil had not merely no style, but no harmony, no movement, no imagination", he did unconsciously more to endear Baudelaire to fair-minded readers than pages of eulogy would have done. The solemn consecration of the memory of the poet in that belated "Tombeau de Charles Baudelaire" which Mallarmé saw through the

press in 1896 was the reply of enthusiasm to the "critique des défauts", and it left poor Brunetière silent in stupefaction.

It is useless to bandy compliments with the dead, and we may permit ourselves to face this eternal question of the value of Baudelaire's verse. If we listen more closely to the Devil's advocate, we shall observe that a particular object of his aversion is the rather long poem entitled "Un Voyage à Cythère". This appears to have been written about 1848. Among writers of Baudelaire's own generation, no one was then prominent, although Théodore de Banville had recently published "Les Stalactites". It was a barren period of French poetry, given up to romantic imitations of Lamartine and to the sentimentalities of Musset. The poem of Baudelaire insidiously begins on the most optimistic note. His heart, like a bird, sings and claps its happy pinions in the rigging of a ship which flies over the azure of a waveless sea, like some intoxicated angel of the Sun. But an object on the horizon catches the eye of this infatuated being :—

"Quelle est cette île triste et noire ? C'est Cythère !" The supposed bourne of all desires, the ineffable island of loves and roses and of hearts sighing in adoration of the Cytherean in her majesty, proves on approach and inspection to be a horrible rock, strewn with corpses, and adorned, not by a sacramental cypress, but by one great gibbet ; while the last stanza sums up the impression thus :—

Dans ton île, o Vénus ! je n'ai trouvé debout
Qu'un gibet symbolique où pendait mon image.
Ah ! Seigneur ! donnez-moi la force et le courage
De contempler mon cœur et mon corps sans dégoût !

The secret of Baudelaire may be divined, I think, in this poem, and the cause of the hatred and the admiration which his poetry has excited. The two critical camps are here irreconcilable, and will never be reconciled, because their difference of opinion is founded not on any qualities which can be analysed, but on taste, pure and simple. Baudelaire started with the definite idea of outraging, perhaps of revolutionising, taste. This design appeared even in his title "Les Fleurs du Mal," which was a red rag to ethics. (We have recently been told that the original title of the volume was to have been "Spleen et Idéal," and that "Les Fleurs du Mal" was suggested at the last moment by Hippolyte Babou ; this may be so, but we can be sure that Baudelaire jumped at it.) Then, he put foremost in his category of poetical subjects, physical corruption and the decay of corpses. While other poets were declaiming the charm of flowers and stars and plump giggling girls, Baudelaire was obstinate in celebrating what Shakespeare calls "carriage men groaning for burial". He took all the smiling illusions of life and turned them inside out, and showed them to be not merely hollow, but putrid. He insisted that putridity was just as worthy of the assiduities of

metrical skill as fragrance or freshness. For his part, he made no bones of considering it more worthy, and he thrust "Le Vampire" and "Une Martyre" under the quivering nostrils of the public. Some people, and especially some professors, were disgusted, but those young persons who had sniffed the opopanax of Alfred de Musset to excess found in this new perfume an exciting change.

Imagination has a logic of its own which it is sometimes difficult to follow. It is quite certain that such early admirers as Sainte-Beuve and Leconte de Lisle did not form a correct impression of Baudelaire's attitude to experience. To them he was the artist dowered with a fatal sensibility who had plunged into every species of physical and moral indulgence, and had found suffering and terror at the root of all enjoyment. Alfred de Vigny thought that his young friend had stood by Hamlet's side in the graveyard, and had been poisoned by its emanations. Leconte de Lisle sympathised with the "fierce sobs of despair" which "the tortures of passion" had drawn from a soul whose native aspiration had been towards "ideal peace and joy". "How much you must have suffered, poor child!" we have heard Sainte-Beuve exclaiming. This was the spirit in which Baudelaire was taken by his earliest admirers, and it accounted for all (or most) of the indecencies and for all of the blasphemies in the poems, while the refrain of the whole, the "O Satan, prends pitié de ma longue misère," was accepted as the cry of the prodigal catholic eating husks among the swine and loathing them. There is always a certain charm about the sinner who has sinned prodigiously, and who is willing to be confidential about the crimes which he deplors.

If this legend had never been disturbed, and if the world could think of Baudelaire as Swinburne could think of him fifty years ago, as one who had reaped to satiety "the hidden harvest of luxurious time," it would be easy to make the verse and prose, even where they seem most scandalous, fit in with a scheme of morals. The Muse of Baudelaire, a scarified Magdalen, in her rags and worse, would justify the pity of "un bon chrétien, par charité", and take her place in the choir. But it is manifest that she would be forgiven because she had loved much. Where are we if it is proved that she neither loved nor sinned at all? We are disconcerted, as appears from the recollections, memoirs, letters and what not which continue to dribble in, by the flood of proof that Baudelaire was a hermit of austere manners, whose extreme view of the liberty which a man could take with a woman was to live by her side like a voluptuous cat on the lap of a queen. Paris sixty years ago shuddered deliciously at the thought of Baudelaire combining the ardours of "la langoureuse Asie et la brûlante Afrique" in the arms of the terrible Black Venus, Jeanne Duval. It is now asserted

that she was not really black, and what puts us still more out of countenance, that Baudelaire lived with her, as De Quincey had done with poor Ann of Oxford Street, "in perfect innocence". Physiologists must make what they can of the deplorable correspondence with Mme. Sabatier. The image of Baudelaire as avoluptuary is hopelessly shattered. All that can console us is our satisfaction in discovering how stupid Brunetière was to compare him with Restif de la Bretonne and Casanova. Baudelaire was a painted ship upon the painted ocean of amatory experience.

We come back, a little confused from these investigations, to ask what then did Baudelaire mean by the attitude of his genius? It is difficult to admit the sincerity of the constant raving about sin, or of the repentance which promises neither forgiveness in heaven nor reformation on earth. As long ago as 1868, in a study of Baudelaire which is romantically inexact, but which as a piece of constructive criticism has never been excelled, Gautier hinted at the possibility that the women in the "Fleurs du Mal" were types rather than persons. We can go, in the unwelcome light extended by successive "indiscretions", much farther and acknowledge that Baudelaire was, in the very highest degree, a mystifier. Vulgarly speaking—and the action seems radically vulgar—Baudelaire "pulled the leg" of the credulous age he lived in. He was like Oscar Wilde, but less elegant, more profound, in his deliberate adoption of a pose. He was the most serenely artificial of human beings, and he affected in his dress, in his conversation, in his ceaseless tiresome paradox about poisons and corpses and mysterious and unpardonable sins a singularity which was his principal indulgence. To admit this, and in the face of evidence it has to be frankly admitted, is not to deny value to his work, but it is to place its interest on another plane. We have done with the sumptuous and sombre debauchee; he never existed. We are in presence of a passive creature of exquisite cerebral sensibilities, whose nearest approach to action was to pretend to have been what he was incapable of being.

Baudelaire was an invalid, nervous, feverish, convulsed, and moving about in a vague dream. We watch him, almost from boyhood, in the act of descending the direct road to paralysis. Of no other personage in the history of art, perhaps, is it so difficult to speak with perfect candour and yet with perfect justice, because of the inconsistencies in which his morbid temperament landed him. He was capable of thoughts of conscious sublimity; he was haunted by dreams which were not always squalid and were sometimes of a splendour which has rarely been exceeded; he was in some degree sanctified by the extreme wretchedness of his later condition, as appears in the "Lettres" of 1906 in startling and painful relief. Yet we have to be

Baudelaire

on our guard against his fascination, for to such a being simplicity is insipid and virtue ridiculous. Everything must be complicated and subtle, all images must be startling and all ideas subversive, or they cannot stir the exhausted brain. This is interesting, but may easily become disturbing, or may even lead to violent dislike. It is best, if we wish to enjoy the writings of Baudelaire, to keep his personal character as much out of sight as possible.

The readers of this MAGAZINE will not be averse to considering the genius of this poet from its æsthetic side. His own interest in plastic art was persistent, and with the exception of Gautier, no French poet of his time has left so much criticism of painting and design. But while the hard and luminous descriptions of pictures by Gautier are representative of that poet's positive and visual temperament, the views of Baudelaire illustrate all that was vast, vague and tenebrous in his. Baudelaire was not in advance of public taste as he found it in his early youth, and to the last his painters by preference, among the dead, were Raphael and Paul Veronese, Lebrun and David. He judged the qualities of these masters to be perpetuated in Eugène Delacroix, and his long essay on that artist is illuminating. Baudelaire thoroughly enjoyed the terrific compositions of Delacroix, who he thought had lifted his art to the level of great poetry, and when he praises the painter for loving to "agitate his figures against violet and greenish backgrounds, which reveal the phosphorescence of corruption and the smell of storm," we recognise the "ciel bourbeux et noir" of *L'Irréparable* and the "lac de sang hanté de mauvais anges" of *Les Phares*.

Baudelaire admired some other contemporary artists, and always characteristically. Courbet fascinated him by his rebellious and uncompromising energy. He was always seeking for the unusual and the monstrous, and he cross-examined Méryon about his dreams, which proved to be incredible and common-place. Baudelaire was extremely attracted by *Le Danse des Morts de 1848* and *L'Invasion du Choléra* of Rethel, in which he detected a Satanic and a Byronic undercurrent. In all his art criticism it is difficult to discover the least interest in the technique of painting or drawing. He valued a picture for the idea it suggested, or at most for the arabesque it cut out in space. He states his æsthetic creed very clearly in one of his "Salons"; what he demands from painting, he says, is "the indivisible, the impalpable, the dream, the nerves, the soul". He regretted the decay of literature among artists, the mental poverty of the studios. He thought that by reading the poets, an artist might secure grandiose images, and define them with rapidity on his canvas. He was vexed because the painters neglected to inflame their imagination by contact with Homer and Ossian. Sorrow and splendour, he said, were the

voices which should always be echoing in the soul of an artist who desired to excel. He thought that painting ought to be philosophical; he admitted that such an opinion might seem heretical in art-circles, but he defended it all the more eagerly for that.

We may note with ease the plastic relation of such opinions to his own poetry. We trace it in "La Géante", in "La Masque", in the fourth "Spleen", in "Confession", and in a dozen other poems. Baudelaire was born old, and he turned at the outset of life from those poms of joy which are appropriate to the exuberance of youth, and concentrated his fancies on what was mysterious, enigmatical and lugubrious. He said, in a phrase printed by Eugène Crépet in 1887, that his intention in writing the "Fleurs du Mal" had been to illustrate by a series of pictures "l'agitation de l'esprit dans le mal". This is a valuable indication, and it explains the purpose of that body of poetry. It is a mistake to treat Baudelaire as a realist, as an observer. Intelligence was his aim, the exposure of hidden and sinister facets of the human soul, a cerebral excitement unrelated to experience. The grotesque sensibility of Baudelaire dwells in vast spaces, in "arabesques" as he would put it. Grotesque, indeed, he is to excess, infatuated by certain distorted aspects of beauty, and always missing the human touch, because he is physically so little of a human being. Forever on the edge of a redeeming sensuality, he never contrives to cross it. He is a million miles away from that simplicity in beauty which actuated Theocritus or Keats or Gautier. He is a moralist turned topsyturvy, a La Rochefoucauld of the charnel-house.

It would be an error, however, to underrate the value of Baudelaire because there is much in his work and more in his character which is repulsive to a normal taste. He refreshed the substance of French literature and he added wealth to the French language. He added to poetry certain elements which were amusingly summed up by Jules Laforgue when he said (in the "Entretiens" of 1892) that Baudelaire was a mixture of cat, Hindoo, Yankee, bishop and alchemist. Baudelaire's effect on youthful intelligences, from Swinburne downwards, has been very remarkable, and in this respect, as in several others, he has had on the second half of the 19th century an influence which resembles that of Donne in the middle of the 17th. The prelatial gentleness of manner, which all who knew him report, is reflected in the solemnity of his poems, in which a rather cumbrous versification gives dignity to the most scabrous themes, and seems to invite the youthful reader to enter the perfumed temple and share the dislocated rites. Flaubert said that Baudelaire was as hard as marble and as penetrating as a London fog. We may make of that the best we can.

PIERS PLOWMAN IN ENGLISH WALL-PAINTING

BY E. W. TRISTRAM

THERE are in England a number of wall paintings of a subject which has, up to the present, remained unexplained; among these some have been destroyed, but fortunately many were drawn and described before their destruction. The purpose of this article is to show that the subject is derived from, or connected with, *The Vision of Piers Plowman*, and that the paintings are of great historical interest.

The poem, which appeared in its first form about 1362, was the work of William Langland, a man of humble origin, who felt deeply the injustices of his time and wrote for the people in their own language. It takes the form of a vision which came to him, whilst he slept "weori of wandringe" on Malvern hills. He dreamed that he saw Christ in the person of Piers Plowman, a labourer working and suffering amongst his fellows, and the moral he draws is that in honest work a man shall find his salvation.—

... for loue hath undertake
That this Jesus of hus gentryse . shal joust in Peers armes,
In hus helme and hus haberton . *humana natura*;
That Christ be nat knowe . for *consummatus deus*.

Passus xxi. 20-23 (*third version*).

For kuynde Wit wolde* that uche mon wrouhte
With techinge or with tilynge* or trauaylynge of hondes,
Actyf lyf or contemplatyf* Christ wolde hit alse.
For so seith the sauter* in psalm of *beati omnes*,
Labores manuum tuarum quia manducabis, etc.

Passus vii, 234-8.

He bad wastors go worche* what thei best couthe,
And wyne that thei wasteden* with sum maner craft.

Passus v, 24-5.

The poem is intimately bound up with the troubles of the period—the growing discontent of the peasantry at their serfdom, and the self-indulgence of the upper classes—which culminated in the insurrection of Wat Tyler. It expresses in beautiful form the ideas felt by the people of the villages, for here the outbreak originated and, with the well-known couplet "When Adam delyed and Eve span who was then the gentleman," it was freely used by them. In the letter, which John Ball wrote to the Commons of Essex and for which he was hanged, drawn and quartered, Piers Plowman is mentioned by name and the Vision quoted. It is interesting to note in connection with these church paintings that John Ball was a priest and William Langland himself in all probability a kind of chantry priest.

The subject is treated differently in the various examples we possess, but the central feature in all of them is the representation of a nude figure standing upright with outspread hands displaying his wounds. These often cover the whole body, but in all cases the wounds of the crucifixion, in hands, feet and side, are prominently marked. Around the head is a cruciform nimbus and the figure is surrounded by many tools of labour, arranged so as to form a halo or glory. Clearly

the painter has wished to convey the idea of the analogy of Christ's suffering and crucifixion to the life of the labourer, and judging from the number of paintings still in existence, the conception of Christ as an ordinary man with a face "like all men's faces" must have appealed to the imagination of the peasant and caused their popularity. This analogy is precisely the theme of "Piers Plowman".

Since all the examples are contemporary with or later than the writing of the poem, it is reasonable to suppose that they were inspired by it. At the same time there is the possibility that earlier paintings of the same subject were previously in existence and may have suggested the theme to Langland. A late example of the early 15th century, existing at the church of St. Georg bei Raezuens, shows how widely the idea was spread.

Work, as a remedy for evil and a means of salvation, it is true, had always been encouraged by the Church. "In the sweat of thy face shalt thou eat bread, till thou return unto the ground"¹ had been Adam's penance. According to Vincent of Beauvais, manual labour delivers man from the necessities to which, since the fall, his body is subject, whilst instruction delivers him from the ignorance which has weighed down his soul.² In *The Last Judgement* at Ramersdorf in Germany, painted nearly two centuries before Langland wrote his Vision, an angel unlocks the door of heaven for the blessed, who carry in their hands the tools of their labour (a hammer, hook, scythe, wheel and flail). Frequently in the 12th century the labours of the months were painted on the soffit of the chancel arch, and at Salisbury Cathedral in the 13th century they were painted in large medallions on the vaulting of the choir, which shows how highly industry was esteemed as a virtue. Even in Chaucer, the poet of the Court, we find the Parson saying:—

"Certes heuen is yeven

To hem that will labour and not to ydel folke."

(*Parson's Tale*; *de Accidia*).

It is not difficult to regard the theme of "The Vision of Piers Plowman" as evolved out of the idea of work as it was thus looked upon in the previous centuries. The late 14th century was an age of allegory, and through allegory in wall-painting moral teaching was conveyed to the people.

Altogether there are fourteen or fifteen examples of wall-paintings in which this subject may be identified—a large number to have survived the vicissitudes of five centuries, and in itself a proof of its popularity. They are found scattered in counties as widely separated as Buckinghamshire, Suffolk, Berkshire, Sussex, Gloucestershire, Cornwall, and Pembroke in Wales. The workmanship is generally unskilled and they are clearly paintings

¹ Genesis iv, 19.

² Emile Mâle, "Religious Art in France of the 13th Century."

"Piers Plowman" in English Wall-Painting

of the poor and not of the rich. Much the same may be said of the MSS. of the poem. Over thirty exist, all of which are of a poor type. Indeed the subject never seems to have attained the luxury of being painted in an illuminated MS., nor does it appear to have been treated in sculpture. The paintings are all later than the first version of the poem, and are clearly directly inspired by it, and the fact that the subject was so popular in country churches goes to prove the supposition that the poorer priests were in sympathy with it.

AMPNEY S. MARY'S, GLOUCESTERSHIRE.—On Malvern hills Langland

tells us he dreamed his visions. On the horizon were the Cotswolds. At the foot of them lies the small Norman church of Ampney S. Mary's, which contains the most interesting of all the paintings which we may presume were inspired by his poem. As they are not later in date than the year 1400 and were there, no doubt, during the lifetime of the poet, he may even have seen them. It is unfortunate that they are so sadly mutilated and indeed so fragmentary that only after careful examination is it possible to read the story into the remaining portions. The walls too have been thrice repainted at later dates, and these paintings have been confused with the earlier and render the task more difficult.

Exactly how the subject extended over the walls

it is impossible to say. Now, three parts remain, two on the North and one on the South, and quite possibly this was the extent of the subject. Reading from the easternmost end of the South

wall, the first subject is the *Vision of Christ as Piers Plowman* [PLATE]. Of the figure itself little remains except the head and one foot, but this is quite sufficient to show that it was in nearly all respects similar to those depicted on the walls of other churches. The head is the traditional head of Christ, oval and with long hair. Blood trickles down His forehead and so too from His right foot. Clearly the figure stood

upright facing one, doubtless nude but for a cloth round the middle, the arms raised, and the hands turned palm outwards, and with wounds on His hands, feet and side. He is surrounded by a large number of implements of labour. Amongst those distinguishable are, a mallet, wheel, hammer, knife, comb, dish, axe, horn, saddle, ball of cord, pincers—so many that they seem to be all with which the painter could have been familiar [FIG. 1]. The figure represents Christ, of that there is no doubt, but in place of the cruciform nimbus which is never absent in representations of Him, the tools are pressed round His head in the form of a halo. Nothing could express more clearly the main idea of the vision, Christ's presence in the form of Piers Plowman.

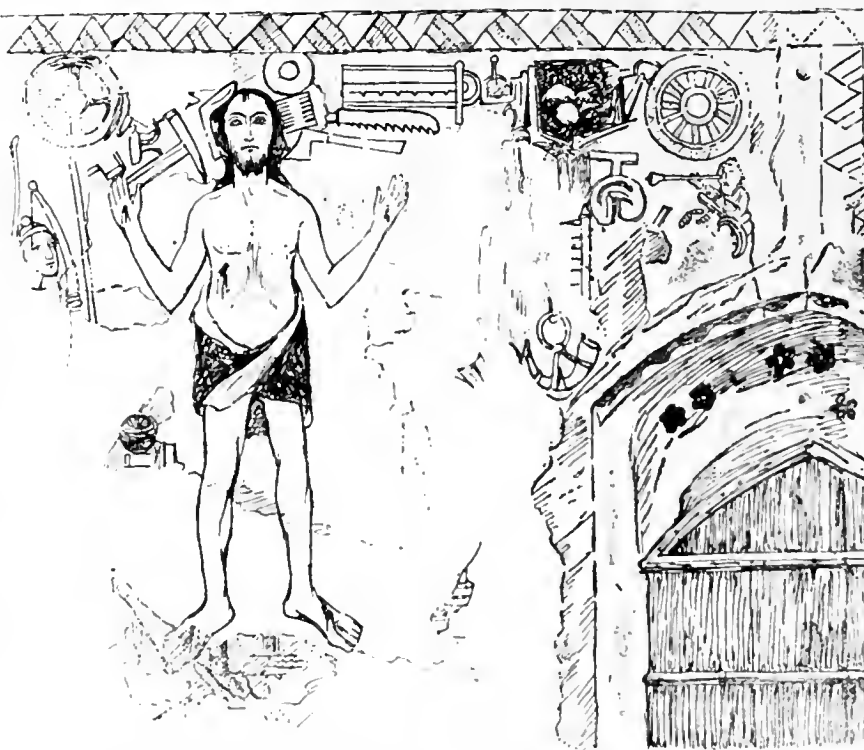


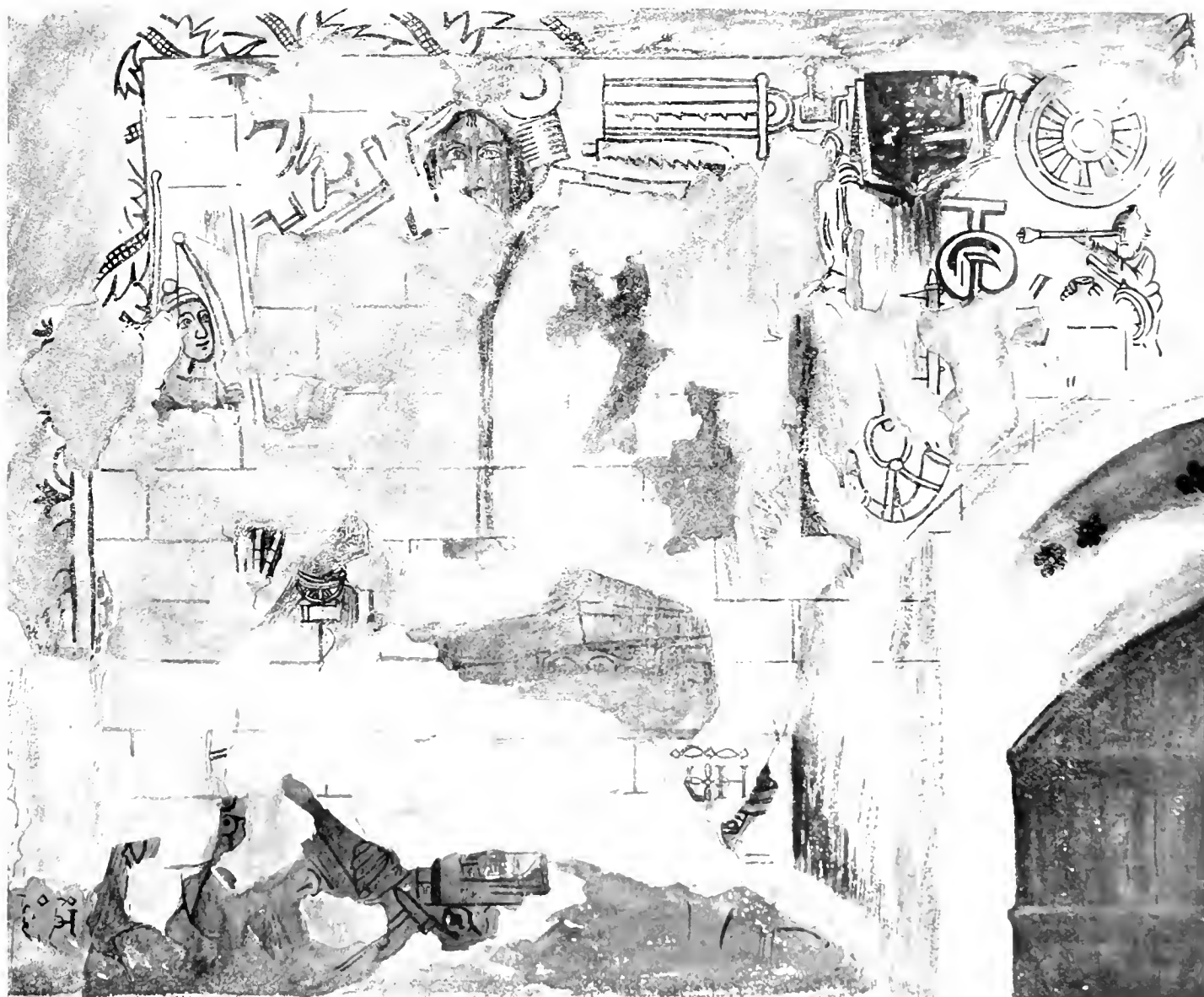
FIG. 1. CHRIST AS PIERS PLOWMAN, EAST SIDE OF SOUTH DOOR, AMPNEY S. MARY CHURCH, GLOUCESTERSHIRE; FROM A DRAWING BY MR. E. W. TRISTRAM (RESTORATION)



FIG. 2. AMPNEY S. MARY, ON WEST SIDE OF SOUTH DOOR; FROM A DRAWING BY MR. E. W. TRISTRAM (RESTORATION)



(A) THE PAINTING FROM A PHOTOGRAPH BY REV. EDWARD ROBERTS



(B) THE PAINTING FROM A WATER COLOUR DRAWING BY MR. F. W. FRISWAM

“Piers Plowman” in English Wall-Painting

One may read the figure as Christ or a ploughman; the wounds those received on the cross, or at a labourer's toil; his “glory” is the work he has done. On the right of the figure is an archer holding a bow, and on the other side an old man sitting at a wheel (?) and holding a rod with a cup shape at the end, up to his eye. What these two figures represent it is difficult to say. In the second subject, the labourers gain the reward of their labour and are received into heaven by S. Peter and a choir of angels [FIG. 2]. On one side appears a battlemented building, from which a crowd of peasants are coming; those in front are women carrying distaffs. They pass before S. Peter (a portion of a nimbus and triple crown being all there is left to identify him), beyond whom is the gate of heaven, whilst above is a choir of angels playing on musical instruments as the peasants pass into heaven. It may be that the building is the Tower of Truth or Holy Church.

‘This tour and this toft’ quod Leo ‘treuthe is ther-inne,
And wolde that ze wrouzten’ as his word techeth;
Passus I 12-13

Truth in the vision of Holy church

‘Holi church icham’ quod Leo. Passus I 73

On the south wall of the nave directly opposite to the other two parts of the subject S. George is depicted slaying the dragon. Although little of the figure is still visible, it may be seen that he wears helm and crest and pierces the dragon with a long black lance. The horse's trappings are partly of black and partly banded with red and white. The king, the queen, and the people look on eagerly from the top of the tower walls on the right. The connection of the S. George with the other parts of the subject may not at first be obvious. It appears to be this: on one wall we have an ideal or lesson for the poor and on the other for the rich, in the former it is work and in the latter knighthood. Langland is principally concerned with the poor, but at the same time he upholds knighthood as an ideal for the rich.



FIG. 3. CHILTON, SUSSEX

For David in his dayes ‘he dubbede knihtes,
Dude hem swere on heor swerd ‘to serue treuthe eue.
That is the perfe profession ‘that a-pendeth to knihtes,
And not to faste a Friday ‘in fyue score zeres.
But holden with hem and with heore ‘that asken the treuthe,
And leuen for no loue ‘ne laeching of ziftus;
And he that passeth that poynt ‘is a-postala in the ordre.
Passus ii, 96-102.

The workmanship of these paintings at Ampney, although by no means amongst the best of the

period, is superior to that of the others of the same subject; they are fuller in allegory and have a certain beauty.

WEST CHILTINGTON, SUSSEX.—On the splay of a window in the north wall of the nave there is an indistinct example of the subject in its simplest form. A shuttle, hatchet, square, knife, and wheel were visible amongst the implements surrounding the figure some years ago when the sketch from which the accompanying illustration is reproduced was drawn [FIG. 3]. Another of the same type still exists at the side of chancel arch at Oving in Buckinghamshire, but it is unfortunately in a very faded condition.

STEDHAM, SUSSEX.—Here the subject was painted on the north wall of the nave, but has now been destroyed. It differs somewhat from other examples. The Virgin stands under an architectural canopy and receives under the protection of her mantle, which is large and lined with blue, a crowd of people who are the blessed [FIG. 4]. In Vol. IV of the Sussex Archaeological collections she is wrongly described as Saint Ursula. The figures under her mantle are described in the same volume as being more like males than females. Had it been Saint Ursula they would of course have been maidens; and further, the real subject represented, the *Mater Misericordiae*, the Virgin thus holding people under the shelter of her mantle, is common enough, in fact it is more widely spread than the subject of S. Ursula. On the Virgin's left is the figure of Christ, much as it appears in other examples. He stands on a kind of cart with outstretched hands displaying His wounds. The emblems of labour form a rayed halo round His head. The group rests on a bracket or ornamental device connecting it to the mantle of the Virgin, the meaning obviously being that by the pains of labour men shall gain the protection of the Virgin.

Rydeþ to A-mende-zow ‘meketh zow to hus mayster Grace,
To openen and vndo ‘he hye zate of heuene,
Thal Adam and Eue ‘azens ous alle shutte:

*Per Euam ianua celi cunctis clausa est, et per
Mariam virginem iterum patefacta est.*

A ful leel lady ‘vn-leek hure of grace;
Hue hath a keye and a clyket ‘thanþ the kynge slepe,
And may lede yu wham hue loveth ‘as here luf lyketh.

Passus viii, 248-53 (third version).

‘Zus’, quath Pers the plouz-mon ‘and prechede hire to goode,

‘Merci’ is a mayden ther ‘and bath miht ouer hem alle;
Heo is sib to alle synful men ‘an hire sone alse;
And thorw the help of hem two ‘(hope thou non other),
Thou maizt gete grace ther ‘so that thou go bi-tyme’.

Passus vi, 122-6.

On the Virgin's right there evidently existed another portion of the subject, but traces of figures only were visible before the paintings were destroyed.

Again, as at Ampney, *S. George and the Dragon* are portrayed on the opposite wall. The same connection appears at Broughton in Buckinghamshire, where *Christ or Piers Plowman* is seated on horseback (the painting has been almost ob-

"Piers Plowman" in English Wall-Painting

literated by a late monument set in the middle of it) and the S. George is the next subject on same wall. Here, however, the S. George may be of somewhat later date.

HESSETT, SUFFOLK—Here the figure of Christ or Piers Plowman has almost disappeared. The



FIG. 4. THE "MATER MISERICORDIAE" AND "CHRIST AS PIERS PLOWMAN"; NORTH WALL OF NAVE, STEDHAM, SUSSEX (NOW DESTROYED)

halo of tools, however, which is exceptionally elaborate, is fairly clear.³ Amongst them are recognisable a jug, playing card (six of diamonds), musical pipe, dish, wheel, gridiron, pronged and three-barred fork, scythe, shears, spade, hammer, scissors, jug, trumpet, sword. Immediately over the figure is an allegory of the Seven Deadly Sins, a subject which is very common in the latter part of the 14th and early 15th centuries. From its position it is clear that the painter has intended it to be read with the allegory of Christ. The tree of Evil is depicted springing from the jaws of hell, with a demon on either side watching its growth. Its branches are seven in number and each terminates in the head of a serpent (compare the seven heads of the dragon of the Apocalypse), and each head bears in its mouth one of the seven mortal sins,

³ Lithograph in *Proceedings of the Suffolk Institute of Archaeology*, vol v, 1886, p. 29.

the fruit of the tree. Pride, the topmost fruit, is a courtier of Richard II's time. There seems to be every probability that Langland's "Vision of the Seven Deadly Sins" was in the mind of the painter when he placed the two allegories together. The moral of the vision is that in labour a man shall find salvation, and here the painter clearly means that labour is the only remedy for the seven deadly sins. At Little Horwood, in Buckinghamshire, over a painting of the Seven Deadly Sins there has been another subject in which the lower part of a figure only is visible. This may possibly be a similar rendering to that at Hessel, and the figure that of Christ or Piers.

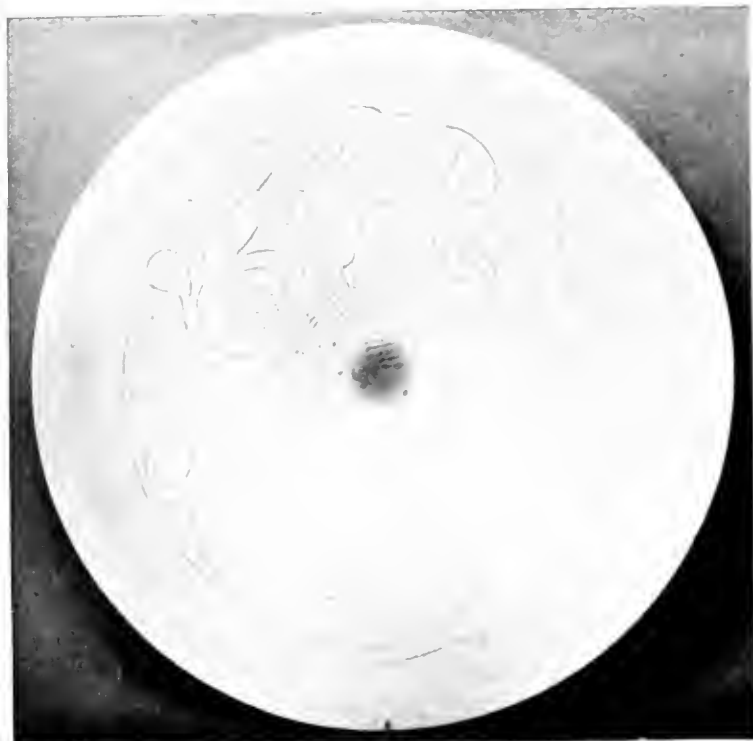
Towards the end of the 15th century the subject appears frequently in Cornwall, examples existing until lately at Poundstock, Penwith, Lanivet,⁴ Linkinhorne, S. Just in Penwith, and Breage [FIG. 5]. They are all of unskilled workmanship and of less interest than the earlier examples. That at Breage is still very well preserved, the implements being very clear. A curious feature of the painting is that the head of the figure is crowned. At Gumfreston, in Wales, only the lower portion of the subject remains.

One of the clearest was discovered some years ago at Inkpen, in Berkshire. It was destroyed, apparently without a photograph being taken or record of any kind made of it. If any such record exists its publication would help to throw light on a most interesting subject.

⁴ Illustrated *Proceedings of Institute of Suffolk Archaeology*, Vol. v, p. 30).



FIG. 5. CHRIST AS PIERS PLOWMAN, BREAGE, CORNWALL



(A) BOWL, TRANSLUCENT GRANULAR PORCELAIN, INCISED DECORATION UNDER A BLuish GLAZE. CHINESE OR CORIAN; H. 1 $\frac{1}{2}$ IN., DIAM. 5 $\frac{1}{4}$ IN. NO. C. 100



(B) BOWL, DENSE PORCELAIN, GRAYISH-GREEN GLAZE OVER APPLIED REDDES FOUND IN BRUNEL, TORONTO. PROBABLY CORIAN; H. 3 $\frac{1}{4}$ IN., DIAM. 6 IN. NO. C. 185-1914



(C) VASE, EARTHY TING WARE, INCISED DECORATION UNDER A THICK CREAM-COLOURED GLAZE. CHINESE, SING DYNASTY; H. 13 $\frac{1}{2}$ IN. NO. C. 110-1910

"EARLY CHINESE POTTERY" A NEW HANDBOOK A REVIEW BY BERNARD RACKHAM

THE literature of Chinese ceramics grows apace, and new accessions to its volume generally show a great advance in critical worth on their predecessors of the last century. Not least is this true, in spite of the modesty of tone by which its text is pervaded, of the new catalogue issued by the Metropolitan Museum.¹ It includes in its pages reprints, from the catalogue of the New York Japan Society's Exhibition in 1914, of the scholarly treatise on the ceramic factories of the Sung dynasty by Mrs. R. Sickler Williams, and of Mr. R. L. Hobson's short appreciation of Early Chinese and Corean pottery. These are preceded by a brief but quite admirable unsigned essay on pre-Ming wares, for which the credit is doubtless due to Mr. Bosch Reitz himself. A few words in criticism of certain points in this introductory essay may be allowed before we turn to an examination of the very detailed descriptions of the catalogue proper.

The writer sums up very clearly the difference, which has led to so much confusion, between Chinese and European notions as to the nature of porcelain. The popular Western conception that translucency is generally to be counted the first essential is ignored by the Chinese, who lay stress upon resonance and hardness as the primary characteristics. "As soon as kaolin was used in the manufacture, the nature of porcelain was there", and we know from the investigations of Dr. Berthold Laufer and Mr. Nicholls, only this year fully made public,² that kaolinic stoneware can be traced back to an earlier origin than was generally supposed. Mr. Bosch Reitz seems to imply, however, that translucency was unknown before the end of the Sung dynasty except in certain classes of Ting ware, of which he speaks as the "father to our white porcelain". He would seem to have overlooked for the moment the beautiful translucent bowl with crackled pearly grey glaze which figures as No. 4 in his catalogue, no less than the sugary white porcelain found in Corean tombs with incised or slip-modelled decoration under a glaze of pronounced blue tone. This latter class can safely be dated as early as the Sung period, and certain examples appear to be of Chinese origin, as for instance a highly translucent flaring bowl with engraving under a pale blue glaze, now in the Victoria and Albert Museum, which is believed to have come from China [PLATE, A]; the base within the foot-ring is bare of glaze and shows a pure white granular paste with a large patch of dark brown stain in the middle.³

¹ *The Metropolitan Museum of Art. Catalogue of an Exhibition of Early Chinese Pottery and Sculpture.* By S. C. Bosch Reitz, Curator of the Department of Far Eastern Art. New York, MCMXVI.

² *The Beginnings of porcelain in China*; (Field Museum of Natural History, Publication No. 192), Chicago, 1917.

³ A pair of similar bowls in the Eumorfopoulos Collection, illustrated in the *Burlington Fine Arts Club Catalogue of Early*

The earthenware of the Han dynasty is spoken of as "the earliest ware which we know of in China". This statement implies disagreement with Dr. Laufer's attribution to the Chou dynasty of certain vessels in unglazed grey clay.⁴ However this may be, it may fairly be claimed that the Han dynasty saw the beginning of pottery with pretensions to artistic refinement. Mr. Bosch Reitz justly speaks of the "extraordinary sculptural beauty" of the tomb figures shown in the catalogue which he assigns to this period. Conspicuous amongst them is a superb horse's head of unglazed grey ware. The tendency of late has been to refer back such works to an earlier date than was at first considered possible, yet some demur must be allowed in the case of a pawing horse (No. 314) showing close similarity in the modelling to other animal figures coloured with the characteristic green and yellow glazes of the T'ang dynasty.

A word of protest is entered in favour of the early potters of Corea. The tomb-wares of that country, particularly those of the Ting order, which include a considerable variety of types, offer many problems for solution, but in view of the much-quoted evidence of the Chinese envoy of 1125 it is idle to pretend that everything of good quality was imported from China. On the other hand it is interesting to find at last, in an inlaid jar assigned to the T'ang dynasty, with a pattern quite unlike any met with in Corea, a Chinese prototype for the so-called *mishima* technique, generally regarded as distinctively characteristic of Corean porcelain or later Japanese imitations. In view of this discovery it is strange that a technique of such possibilities should not have been extensively adopted in China also. It is to be regretted, by the way, that the colouring of this important piece has not been described in the catalogue.

In his notice of the very various productions of Tz'ü-chou Mr. Bosch Reitz lays stress on the importance of the painted class as the forerunners of the later porcelains which were formerly regarded as the highest achievements of Chinese potters. The blue and white of Ming and later times may undoubtedly be affiliated with the wonderful Tz'ü-chou paintings in black on a creamy slip; more unexpected is the Sung ancestry, in Tz'ü-chou on-glaze enamels, of Ming "five-colour" and "famille verte". Three pieces described in the catalogue as of Tz'ü-chou type are referred back to the T'ang dynasty, one with slip painting on a brown ground, another painted under a green glaze, and the third with decoration carved in a white slip surface.

The transmutation glazes of Chün-chou and the *Chinese Pottery and Porcelain*, 1910, Pl. xxxviii, F 9 and 14, is discussed by Mr. Hobson (*Chinese Pottery and Porcelain*, vol. i, p. 150).

⁴ *Chinese Pottery of the Han Dynasty*, p. 10.

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technically analogous glazes of the *temmoku* class are represented by a series such as no European exhibition could hope to rival. A remarkable feature which is here clearly illustrated is the control of the colouring, which is proved to have been possible by certain of these wares, presumably of relatively late origin. A Chün vase with an inscription in purple on the opalescent green ground is probably unique, and corroborates beyond doubt the unaccidental nature of the markings on such pieces as the bowls in the Eumorfopoulos Collection with radial stripes set at regular intervals. Still more unusual is the long-necked octagonal bottle, described as of "soft Chün" ware, with black glaze and five dragons applied in relief, each differently coloured.

Similar controlled markings in *temmoku* glazes seem to appear only in those covering a pale buff-coloured body, believed to have been made in Honan province and closely paralleled in the qualities of the paste amongst tomb-wares from Corea; two instances in the catalogue show a row of detached plum-blossoms and a design of phoenixes respectively. It would seem that some at all events of this light-bodied *temmoku* may be assigned to a pre-Sung date.

The first item in the catalogue itself is a T'ang "pilgrim-bottle" vase, moulded with a pair of confronted dragons on either side of a flower. The design at once calls to mind Byzantine and Near Eastern analogies, and in this connection may be mentioned a fragment of silken fabric with a pattern of griffins regardant, amongst the finds of Sir Aurel Stein in his latest excavations in Chinese Turkestan to the north of Lop Nor⁵; some hesitation, however, may be felt in accepting the claim for these fabrics of an age no less than approximately 2,000 years.

Certain interesting coincidences of form are to be noted amongst other pieces attributed to the T'ang period. A tall vase with pear-shaped body fluted below the middle, long neck and flaring mouth, of pale grey paste, light in weight, with greenish glaze, anticipates a common form of Sung and early Ming Lung-ch'üan celadons. The graceful white vase (No. 17) with scalloped mouth has its parallel in one with Chien type of dark brown glaze in the Eumorfopoulos collection. A beautiful box with radial pattern in coloured glazes finds its counterpart in shape amongst the Korean *mishima* celadons. Lastly, what is described as a sprinkler, in Ting ware of the Sung dynasty, represents a form of vessel of uncertain purpose not infrequent among Korean celadons and exemplified in bronze amongst the treasures of the Shōsōin at Nara; this consists of a bottle with ovoid body, a flange half way up the long

neck and a cup-like spout, often provided with a hinged cover, springing from the shoulder.

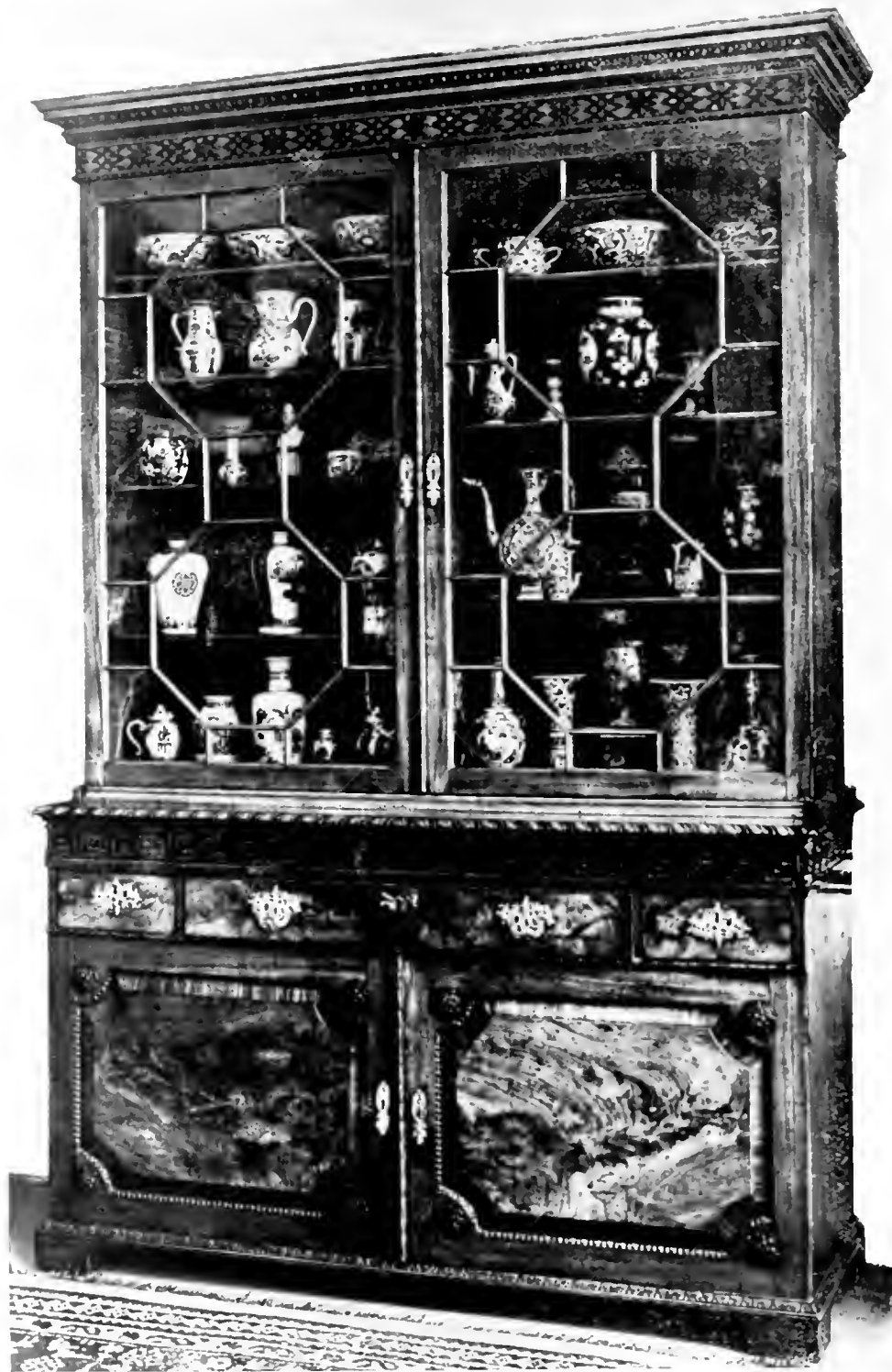
The unsurpassed refinement of form and decoration of the various types of Ting ware can be well appreciated from the illustrations. Amongst them we know that foremost rank was accorded by Chinese connoisseurs to those with decoration incised or carved in the paste. Pieces of this class, however, not infrequently suffer from the thick, creamy quality, otherwise very beautiful, of the glaze by which they are covered; to what extent the engraved design is blurred by the overlying glaze is shown by a vase in the Victoria and Albert Museum [PLATE, B], from which much of the glaze has flaked away, revealing the decoration traced with no uncertain hand in the body before firing. All the more precious on account of this liability to effacement of the design is such a piece as the square vase No. 56 in the catalogue, in which the exquisite lotus pattern and formal borders have escaped this drawback. A tradition traces the origin of certain Ting wares to a "Village of White Clay," *Pai-t'u Ts'un*. In her essay Mrs. Williams quotes a teacher at the Pao-ting Fu Provincial College as authority for the statement that this place was "somewhere to the west of the city" of Ting-chou, in Chihli; this is at variance with the "Tao Lu", which locates *Pai-t'u Ts'un* ("Pe-thou-tchin, village de terre blanche") in the province of Kiang-su.⁶

Amongst celadons the catalogue includes several wasters from the site of the Lung-ch'üan kilns which are of first-rate importance as criteria of provenance. One of these is a tall vase of the form of which a T'ang antecedent has been noticed above. A barrel-shaped pot with applied reliefs, also classed as Lung-ch'üan, appears to resemble a jar, greatly inferior to it in sharpness of relief, in the Victoria and Albert Museum [PLATE, C]. This latter piece was brought from the Sultanate of Brunei, in Borneo; where fractured it shows the paste of ash-grey tone verging on a pale violet which characterises Korean celadons, whilst its thick jade-like glaze, passing from bluish-grey to light brownish-green, also suggests a Korean origin.

This brings us to wares of known Korean provenance, of which a selection is included in the catalogue. In spite of their technical inferiority the early Korean porcelains show a classic dignity and subtlety of outline and a just sense of spacing in ornamentation entitling them to an honourable place beside their Chinese contemporaries. The peculiar success of the Korean potters in adapting vegetable forms is well seen in a melon-shaped wine-pot with inlaid sprays of lotus and chrysanthemum on the alternate ribs. A technical rarity is another wine-pot with melon-vine pattern painted in reserve on a brown ground. Placed

⁵ See letter from Mr. F. H. Brown, "Ancient Chinese Art", in *The Times Literary Supplement*, July 26th 1917, p. 357.

⁶ Julien, *Porcelaine Chinoise*, p. 15.



IN LORD ROTHERMERE'S COLLECTION

AN UNRESTORED CHIPPENDALE CHINA-CABINET

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next to this amongst the illustrations is a spheroid jar (No. 290), the lower half vertically fluted, with cup-shaped mouth and two small loops in the hollow of the neck, which is surely a characteristic example of Siamese porcelain of the Sawankalok kilns. It would be interesting to know whether its inclusion here amongst Korean wares is due to its having been found in Korea. If so, this is further evidence of the wide distribution of exports from Siam, Sawankalok porcelain having been found extensively in the Philippines, Borneo and elsewhere in the Malay archipelago, and as far west as Persia.

At the end of the catalogue are included a few sculptures and bronzes, several of which are of extraordinary interest. The stone relief of a Buddhist trinity is important as a landmark on account of its inscription assigning it to the date 485 A.D. in the Wei dynasty. Its appeal is less striking to the eye than that of the Kuan-yin seated in contemplation beneath the *bo* tree, by which it is confronted. Here the rich decorative scheme of the drapery, the splendid pattern of the coronet and halo, and the fresh vigour of the foliage send the thoughts at once to memories of the master works of Gothic sculpture. Travelling by different roads, the minds of men widely sundered in time and place have reached essentially the same journey's end. In the same way three T'ang altar slabs with their leaf mouldings and beaded panels curiously call to mind certain schemes of the Romanesque art of Italy.


Amongst the bronzes must be mentioned specially the model of a T'ang sarcophagus with typical sloping convex lid, resting on a terraced platform. This is stated to contain a smaller coffin within it, the form of which unfortunately is not described. In conjunction with it must be

studied the extraordinary black-glazed stoneware vase, ascribed to the Wei dynasty, with an applied frieze of figures in high relief of mourners by a coffin, which here seems to be in the form of a plain rectangular chest. Both the bronze model and the relief on the vase provide important fresh evidence on the question of the shape of early Chinese coffins which has been discussed by Dr. Berthold Laufer in his article on Chinese sarcophagi⁷. He describes therein a stone sarcophagus of the T'ang dynasty with slanting lid similar to that of the bronze model. He argues that, being too small to contain an adult corpse, and showing no traces of having contained a corpse at all, this sarcophagus was intended to receive the soul of the departed, migrant from a wooden coffin in which the body was buried. He declares further that the wooden coffins of T'ang times were of the same form. Dr. Laufer also cites a story concerning Confucius, from which it appears that wooden coffins were sometimes enclosed in an outer stone casing; the bronze model with its inner coffin is an interesting corroboration of this record.

A word of praise is due for the admirable make-up of the catalogue. It is one of the very few catalogues of ceramics which can boast illustrations of more than 99 per cent. of the items. And these illustrations are of unusual excellence, giving a precise idea of all the technical features short of the colours. Thus the spur-marks and incised numerals, the "earthworm" markings and the cloudy mottling of the Chün, can be studied to perfection. Indeed the catalogue can be recommended as the handiest manual yet published for those who wish to begin the study of early Chinese pottery.

⁷ *Ostasiatische Zeitschrift*, Vol. I, p. 318.

AN UNRESTORED CHIPPENDALE CHINA CABINET BY HERBERT CESCINSKY

HE PLATE accompanying this note shows a china-cabinet or bookcase of the finest Chippendale period, 1760-65. Apart from the beauty of the wood, design and workmanship, the piece is interesting from the fact that everything is in its original state. Not a glass panel or even a screw has been replaced. Even the handles, two of which are missing in the photograph, were found in one of the drawers. A somewhat detailed description, with measurements, may be of service. Over the carcasses, the upper part is 5 ft. 0½ in. wide, the lower part being half an inch wider. Depth of upper carcass, 15½ ins. (a measurement which suggests that the piece was originally intended for china rather than for books); of lower part, 21 ins. Height, lower, 3 ft. 1½ in., upper part, 4 ft. 9½ in.

The cornice is moulded with the usual ogee and fillet, boldly coronated over an ovolo carved with egg-and-dart, a large hollow, and a very pretty dentil course. The frieze is decorated with an applied fret-cut and carved lattice, below which is an astragal carved with rose-and-ribbon. Cornice and frieze have a total depth of 6½ in. The door framings have a gross width of 2 in., are moulded with the usual ovolo, intersecting with the ½ in. astragals of the lattice. The glass panels are secured with putty in the usual 18th century fashion. The astragals on the meeting-styles of the doors above and below have a carved reed-and-ribbon decoration.

The upper part is divided into two carcasses by a vertical partition which, together with the sides, is grooved to allow adjustment of the shelves. The back, of coloured pine, is four-panelled, the

An Unrestored Chippendale China Cabinet

panels grooved in and sunk a quarter of an inch below the surface of the muntins. The shelves are of $\frac{3}{4}$ in. pine, with a 1 in. mahogany facing moulded with a small ovolo above and below. The central partition and the ends are of faced pine, the latter veneered on the outsides. The two bolting doors have bolts with projecting flanges, the locking rails on the opposite doors being cut out to take these flanges. The left hand doors, therefore, must be bolted before those on the right can be closed and locked. The locks have the double bolts, the keys finely wrought with bold bows and deep wards. Below the upper doors the carcase finishes with an inverted ogee on a $\frac{1}{2}$ in. fillet. This moulding is butted instead of mitred, the members being returned on themselves, and the butting joints are in front.

The lower carcase begins with a $4\frac{1}{2}$ in. visible table finely figured, moulded with a strongly undercut thumb, carved with a gadroon, with a leaf at each corner. Below this is a 3 in. frieze, with an applied key-pattern lattice. This frieze contains three drawers, divided by $\frac{1}{2}$ in. partitions into compartments. The key-holes to these drawers can be seen in this latticed frieze. Below this, and divided by a $\frac{3}{4}$ in. square fillet, are three drawers, $4\frac{3}{4}$ in. deep, and, respectively, $10\frac{3}{4}$ in., 36 in. and $10\frac{3}{4}$ in. wide. The sides are $\frac{3}{4}$ in. thick, net, and moulded on the top edges with very small scratch-heads. All three drawers are divided by partitions, and the one in the centre has a writing slide, lined with green cloth, running in grooves in the sides of the carcase instead of the drawer sides. The runners are two projecting tongues at the back which overhang the sides of

the drawer. The stopping of this central drawer, to prevent its being pulled right out, is effected by two L shaped pieces of iron screwed inside the top of the lower carcase, piercing through the top itself and projecting about $\frac{1}{2}$ in. The writing slide can be secured to the drawer by two flush bolts at either end of the front.

The astragal dividing the drawers from the doors is of the same pattern as the dividing beads of the doors, but of slightly smaller section. This astragal does not return on the ends of the lower carcase. The lower doors are framed, square inside but with hollow corners and carved paterae outside. The moulding is a rather bold ovolo, carved with an egg-and-dart decoration. The panels are "fielded" with the chamfers all cross-banded and "feathered". The cupboard behind has no central vertical partition, and only one long shelf. The plinth is $3\frac{1}{2}$ ins. high, bracketed out underneath and surmounted by a bold inverted ogee carved with a conventional "strap" design.

The handles and escutcheons are of chased and lacquered brass and are original to the cabinet. The glazing on the upper doors is all old crown glass, with the whirling marks of the pontil visible on every piece. The general colour of the mahogany is a rich faded brown. The wood has evidently never been stained or polished; the gloss of the surface is purely the result of waxing and friction. The cabinet is in a private owner's hands, and, therefore, is not likely to follow in the train of so much of the fine English furniture of the 18th century which has crossed the Atlantic to enrich the houses and museums of wealthy American collectors.

BRADSHAW'S TAPESTRIES AT HAM HOUSE.

BY D. S. MAC COLL.

IN the June number I gave a general description of these tapestries and drew attention to the signature BRADSHAW which can be read in the lower right hand corner of the first subject. By the kind permission of Lord Dysart they have now been photographed for the Victoria and Albert Museum, and are here reproduced. The reproductions give, of course, no idea of the extraordinary beauty of the colour, but do render the boldness of the division into tones and enable one to analyse this queer *pot pourri* of motives from pictures by Watteau and his followers.

1. *The Dance*. The borrower makes so free of his material that one would have expected the dancing couple to be taken outright from Watteau's favourite arrangements—from the *Accordée de Village*, *Plaisirs Champêtres*, or the *Dulwich Ball*. But he seems to have been looking at the *Départ pour Cythère*, for the lady immediately in

front of the flute-player is taken from the foreground of the Potsdam picture, and the dancer is a somewhat dislocated version of the leading pilgrim. There was also in his mind the Edinburgh *Fête Venitienne*, for the architecture to the right is suggested by that picture, and the dancing lady also, pretty closely. The procession in the *Départ pour Cythère* gave the lines of the gallant to the left also: the lady is from *Le Passetemps*, engraved by Audran. But the adapter has gone further afield for the remaining figures. They appear as part of a group in the *Fête in a Park* by Pater, No. 424 in the Wallace Collection. The lady with a music-book has been reversed, and the flute-player displaced, so that his action, looking down at the music, has no longer any meaning; the children, too, have been reversed, and the man lying in the foreground (a Watteau motive), who has lost his companion.

2. *The Fountain*. As I have already mentioned,





BRADSHAW'S TAPESTRIES AT HAM HOUSE
PLATE II "THE FOUNTAIN"



BRADSHAW'S TAPESTRIES AT HAM HOUSE
PLATE III "THE SWING"



BRADSHAW'S TAPESTRY. AT HAM HOUSE.
PLATE IV. THE FRUIT GATHERING.

Bradshaw's Tapestries at Ham House

this closely follows Watteau's composition *La Cascade*, of which there is a version in the Wallace Collection, No. 395. The children were suggested by *Amusements Champêtres*.

3. *The Swing*. The swing motive appears in Watteau's *Plaisirs Champêtres* (Chantilly) and *Les Bergers* (Potsdam). The attitude of the lady is closer to Pater's imitation, No. 386 in the Wallace Collection. The kneeling gallant and his lady are from *L'Assemblée dans un parc* at Berlin. The gallant of the foreground has a fine strutting original on the extreme left of the same picture (a study is among the *Figures de différents caractères*); his companion is a figure in the *Enseigne de Gersaint*; but they appear as here together, but reversed, in *Le Bosquet de Bacchus*, engraved by Cochin, of which Lady Wantage has a version by some follower.

4. *The Fruit Gathering*. The central figure here is obviously the so-called *L'Indifférent* of the Louvre (properly *The Diavolo Player*). He is indifferent enough here, having evidently nothing to do with the lady on the ground, to whom he is supposed to be offering a flower; she comes from the *Départ pour Cythère*. The couple to the left are modified from Pater's *Colin Maillard*, No. 400 in the Wallace Collection. The group to the right in the middle distance is lifted bodily from *L'Accord Parfait* by Watteau, of which there is a version in the National Gallery. It had already served for a background group in the first of the tapestries. The domed building to the right appears in Watteau's *Mariée de Village* at Potsdam, and the tapestry tree in front of it is the débris of a stone pine in that composition.

Of the remaining figures one stands out among these rather heavy-handed adaptations—the fruit-gatherer himself. He is a fine invention, and though I am haunted by a vague recollection of such a design I cannot find him in Watteau or

his immediate school. He recalls Lancret rather than Watteau, for one of the few points at which Lancret has something to say for himself is the drawing of occasional men's figures with this simplicity of silhouette and swing of movement (compare No. 478 in the Wallace Collection). Somewhere there must have been a series of the Seasons from which this was looted.

Watteau was in London in 1720, and the visit may have led to an interest in his work among the tapestry-workers, some of whom were French. The borrowings from Pater, however, point to a later date in the century. It was doubtless from engravings that the figures were taken, reversed again in most cases by the adapter to disguise the borrowing a little. It is unlikely that Bradshaw himself put together the compositions. We get a hint of contemporary methods in Nichols's story ("Biographical Anecdotes", 1785, p. 24) of how one, Joshua Morris, a tapestry-maker, commissioned Hogarth to design *The Element of Earth*. He was not pleased with the result, and there was a lawsuit in which one of the witnesses for Hogarth was Vanderbank,¹ possibly the tapestry-maker. Morris himself, who has escaped the notice of Mr. W. G. Thomson, the historian of "Tapestry Weaving in England", was probably the "I. Morris" whose name appeared on two pieces from Perrystone Court sold at Christie's in 1916 (see Mr. Kendrick's article in the April number). But however and whenever exactly these tapestries came to be made, the astonishing thing is that out of second-hand material, clumsily paraphrased in character and pieced together, a creation in colour of rare loveliness came about under Bradshaw's hands. The accidents of tarnish and fading have played some part in this effect, as with all tapestry, but not the chief.

¹ Vanderbank wove a set of *Elements* from Lebrun's designs: the subject was a favourite one in French tapestry.

LETTER TO THE EDITORS

THE WILTON SUITS.

GENTLEMEN,—A letter from Baron de Cosson on the subject of arms and armour, needless to say, must be of the greatest interest to all those who, like myself, hold the author to be one of the principal authorities upon this subject in Europe. I propose to take the chief points of his letter in order and, as far as lies in my power, to answer his criticisms of my notes on the two French armours in *The Burlington Magazine* of last July. The point which I wish to emphasize is that my criticism was levelled at the statement in Messrs. Sotheby's catalogue that these suits were actually the property of Montmorency and Montpensier, and that this assertion was not qualified by the words, "according to tradition".

This tradition, as far as I have found it recorded

in print, only goes back to the middle of the 18th century. "The English Connoisseur", published in 1766, states that the armour at Wilton included suits of the Constable, his son, the Dukes of Montpensier and Longueville, Louis de Gonzaga, Marshal de St. André, Admiral de Coligny and his brother, "not to mention John de Bourbon, Duke of Anguien, who was found dead". In fact all the important spoils from the battle and siege of St. Quentin are here claimed for Wilton. I shall show below the fallacy of such an allegation. The learned Baron states that he has not seen the two armours under discussion since the year 1890, and to a less expert critic this lapse of twenty-eight years would present some difficulties when minute investigations were demanded. Before crossing swords with this great "master of fence" let me

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say that I entirely agree with the Baron de Cosson that the armours in question are *French*, and that the assertion in Messrs. Sotheby's catalogue that both suits are "indubitably Italian" is open to serious question. I do not pretend to have had the long and varied experience that Baron de Cosson has had in handling nearly every armour of note in Europe, but I must repeat, in justice to myself, my opinion, given in *The Burlington Magazine*, that the legs and arms of the "Montmorency" armour are of later date than the breastplate, and furthermore that the engraving of the former is inferior to that shown on the latter, though of similar design. Baron de Cosson takes me to task for saying that this armour does not appear rich enough for the Constable of France. My actual words were: "It is certainly not the kind of armour we should expect the Constable of France to wear". He instances the "Montmorency" armour in the Musée d'Artillerie, which is severely plain, and here I entirely agree with him, as I consider that, although lacking in decoration, the Paris suit is of far higher quality and has certainly more of that intangible something which we call "style".

The Wilton suit appears to me more of a "parade armour" than a fighting suit, and as such has many parallels in private and national collections, except that, as I have stated before, it is complete in all its details. This, I think, would be evident if the thick coats of varnish were removed and the brilliant gilding brought to light. As Baron de Cosson truly says, "Princes and Commanders did not fight in pageant armour".

With regard to the "Montpensier" armour, which in many details I consider to be of better quality than the "Montmorency" armour, this, as I have stated before, would be greatly improved and might possibly be identified if it were carefully cleaned.

Mr. Kelly dwells solely upon the evidence of style as given by other specimens in armouries, catalogues and engravings, and no doubt these are of the greatest value; but if these armours have been definitely assigned to historical characters, surely historical evidence should be produced in support. I may add that his letter is extremely interesting to me, and it is always of value to have the opinion of those who differ from oneself. It is only by these "jousts of peace" in journals like *The Burlington Magazine* that one can interchange ideas and keep in touch with those all too few students of arms and armour.

A most important point which I omitted to make in my previous contribution, and one which Baron de Cosson, Mr. Kelly and all other writers who have mentioned these armours have neglected to notice, is that both Montmorency and Montpensier were wounded in the fight of August 10th at St. Quentin, and all authorities say that both fought

desperately. The "Nuremberg Relation"¹ states that the former was shot in the right hip by a musket ball, and the Spanish report² sent to Charles V states that "the wound is from an arquebus shot in the thigh". The Italian reports³ confirm this. With regard to Montpensier, M. Gomart⁴ states that he also was captured by the Spanish and was wounded in the head.

How is it then that two armours which, according to tradition, were in the thick of heavy fighting and whose wearers were both wounded, bear neither any trace of these wounds nor indeed of serious battle at all? I understand Lord Pembroke has stated himself of the "Montmorency" suit that "the armour is thin and comparatively light". In this case the battle usage would be more obvious than it would be in a fighting suit. The Paris suit above referred to weighs about 50 lbs. Are we to imagine that the first Earl of Pembroke, or his successors, would have had these spoils of battle repaired and restored, so as to leave no trace of the honourable wounds of their former owners? Should we not rather expect to find them displayed in their war-worn condition, as is the case with the Constable's helmet in Paris, to which I have before alluded?

Both Baron de Cosson and Mr. Kelly are evidently anxious to support the Wilton tradition attached to these armours, but it is strange to find that neither of your correspondents has attempted to put forward a single word of documentary evidence.

I propose, therefore, to turn from theories as to style to historical facts connected with the Battle of St. Quentin, fought on August 10th, St. Lawrence's day, 1557. As the closing of the British Museum Reading Room at an early hour has made it impossible for me to consult many of the most important works on the subject, I have availed myself of the assistance of Mr. L. Stampa, M.A., F.Hist.S., Exeter College, in collecting the historical material, and the results of our investigations are as follows.

Sir Sidney Lee, in his article on the first Earl,⁵ states that "Pembroke arrived two days after the defeat of the French, but took part in the storming of the Town, and made prisoner Anne de Montmorency . . . The armour worn by the Constable is still preserved at Wilton". A piece of information which must have been obtained directly from Wilton.

Here is an obvious error of two days, for both

¹ Printed at Nuremberg in 1557 by Johann Weygel.

² Archives of Simancas. (Secretaria de Estado, Legajo, 514, fol. 53.)

³ Published by I. Malaguzzi (1890) in his *La Battaglia di S. Quintino*.

⁴ *Siège de Saint-Quentin et Bataille de Saint-Laurent* (St. Quentin 1859) pp. 44 seq.

⁵ *Dictionary of National Biography* (Reissue) ix, 673.

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Froude⁶ and Lingard⁷ agree that Pembroke arrived two days after the battle in which the Constable and Montpensier had been captured. As I shall show from contemporary authorities, Pembroke had no share in this capture. An anonymous journal in Spanish by one of Philip's officers⁸ states that on his march to St. Quentin Philip had the English as his rearguard. "The infantry wore blue coats with red bands. Most with bows and arrows, some with pikes and breast-plates, but very few arquebusses. The cavalry were very well equipped and also wore blue surcoats with red bands. As the King lay the night half a league from St. Quentin there came to him the Duke of Savoy and his captains to be congratulated on their victory. A light horseman of the company of Don Enrique Manrique, called Sedano, born at Abia, in the territory of the Marquis d'Aguilar, asked to speak with the King and handed him a sword. 'Sire,' he said, 'it is I who took the Constable of France, and here is his sword'". To settle a dispute which arose between Sedano and his captain Valenzuela as to the right to the reward from the King, the captain claiming that Montmorency had given him his glove and his parole, the Constable was brought in and stated to Sedano: "It is certainly you who took me. I gave you my sword and you took my horse"⁹. In spite of this the captain forced Sedano to hand over 2000 out of the 6000 ducats which he received from the King. The captor was therefore undoubtedly a Spaniard. Are we to infer that the Spaniards, after taking so notable a prisoner, would hand over his armour to an English noble¹⁰, who arrived two days after the battle and was apparently out of favour with Philip for his delay in joining the Spanish forces at Cambrai¹¹?

⁶ *History of England* (1870). Vol vi, pp. 482-483.

⁷ *History of England*. Vol v, p. 513.

⁸ *Documentos ineditos para la historia de España*, published by Salva & de Baranda (1846), vol. ix, pp. 486, sq.

⁹ The Baron of Battenberg for rescuing the Constable from the Soldiers who had captured him received from him his dagger, which the Duke of Savoy allowed him to keep as a souvenir. (*Bruslé de Montpleinchamp—Vie d'Emmanuel Philibert*, p. 149. Amsterdam, 1692.)

¹⁰ Mergey, who was captured in the Battle of S. Quentin, de-

Baron de Cosson states that "*it would be difficult to explain the presence at Wilton for centuries of the two suits of rich armour, apparently French, in company with the undoubted suit of the first Earl, unless they were those of his two illustrious prisoners*". The italics are mine.

Now, firstly, the "Jacobe" suit at Wilton which he refers to, is the *undoubted* suit—not of the first Earl but of Henry Herbert the second Earl,¹² and must be dated after 1574, as it bears the Garter which he received in this year. The suit also shows several heraldic shields, one of which is the arms of the Barony of St. Quentin, to which the second Earl laid claim through his mother, Anne Parr. Though the title has nothing to do with the battle, for it was held by Sir William Parr, Marquis of Northampton, Anne's brother, it is possible that traditions may have been confused owing to the similarity of the names. As the late Mr. Nightingale, F.S.A., says, "The Pembrokes have more reason to be proud of their association of the name of St. Quentin with their family through the Parr descent than from any glory acquired at the Battle of St. Quentin"¹³.

Secondly, I have proved that both Montmorency and Montpensier were captured by the Spaniards and were never the prisoners of Lord Pembroke.

Eliminating, therefore, Baron de Cosson's two premisses, I agree entirely that the explanation of the presence of these two suits at Wilton is difficult, and it is a difficulty which can only be satisfactorily solved from the archives at Wilton.

Society of Antiquaries, Yours-faithfully.

September 14th, 1917. CHARLES FFOULKES.

clares in his *Memoirs* (Collection Michaud & Poujoulat, vol. ix, p. 563) "L'Espagnol ne vaut rien s'il ne sent à butiner".

¹¹ *Nuremberg Relation*, *ut supra*; *Relation of Christopher Haller* (*Archives du Royaume de Belgique*, Brussels); *Letters of Philip II and Emanuel Philibert, Duke of Savoy*. (Arch. Nat. Paris.)

¹² *An Almaine Armourer's Album*, Viscount Dillon, plate xxv.

¹³ *Memoirs of Wilton*, 1906.

[A letter on this subject from Mr. G. D. Hobson, and a letter from Mr. Hugh Blaker on "Cézanne", are held over owing to lack of space.—ED.]

REVIEWS

A CATALOGUE OF JAPANESE AND CHINESE WOODCUTS PRESERVED IN THE SUB-DEPARTMENT OF ORIENTAL PRINTS AND DRAWINGS IN THE BRITISH MUSEUM; by LAURENCE BINYON, Assistant-Keeper in charge of the sub-department. By order of the Trustees; liii + 605 pp., 32 illust.; 5s.

In fullness of information this book, "the first detailed and descriptive catalogue of a public collection of Japanese prints that has appeared," marks an advance over every other book about Japanese prints that has preceded it. No other embodies in the same degree the results of study and research during recent years by many investigators. In the Introduction Mr. Binyon

gives a compact historical survey of the art of wood-engraving as practised in the Far East. This is thoroughly "up-to-date" and comprehensive. Only one statement in it seems open to possible question. It may be that "Sharaku's pungent style did not please the public", yet it is worth noting that apparently more impressions of his bust-portraits of actors than of many important contemporary prints by Kiyonaga, Utamaro, and other masters have survived the vicissitudes of a century and a quarter, as for example, the triptych by Utamaro, one sheet of which is reproduced in

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colour as the frontispiece to this volume. The sole evidence of Sharaku's popular disfavour seems to be that he produced so little. But all the Ukiyoe artists were not prolific. Shunman, for instance, though greatly admired by the Japanese, designed comparatively few prints other than the surimono of his later years. That Sharaku's prints found appreciative buyers is shown by the fact that most of the Ukiyoe artists of his day, not excepting Kiyonaga (*cf.* a print in the Spaulding collection in Boston) essayed works in his style. That these reflexes, as they may be called, are even rarer than the prints that inspired them is not surprising, as they have nothing like the same distinction. To readers of this magazine one of the most interesting features of Mr. Binyon's book will be the notes to the Introduction, in which he considers the dating of prints, and the moot question of whether there was a second Kiyonobu. In dealing with the first of these he does well to call attention to the "archaizing tendencies of the Torii school." Yet despite these tendencies it is highly probable that when an actor print by a Torii artist shows a coiffure not in the current fashion it faithfully portrays the wig that the actor wore. The paintings and prints are so accurate in other particulars that it is unlikely that they were untruthful in this. Apparently the change in the styles of women's hair dressing from about 1730 until the arrangement prevailing in the Meiwa period became fixed, was a gradual one not at once generally adopted. But whether this was so or not it is evident that the actors of the day did not always wear wigs made in the newest fashion, as from Meiwa on was quite generally the custom even when the roles would seem to demand that their make-up should be in the mode of a by-gone age. A print in the Doucet collection, No. 291 (plate lviii) in "Estampes Japonais Primitives" furnishes a veritable instance of archaizing, being a reversion to the hand-coloured *urushi-ye* some fifteen years or more after the printed *beni-ye* came into vogue. It will be noted, however, that the drawing is not archaic and that the costumes and coiffures are of the latest *Hōreki* fashion. But the imputation of archaizing needs to be made with great caution. The print by Kiyonobu, a girl book-peddler, No. 2 in the catalogue, which Mr. Binyon reproduces on page viii, is a case in point. We are told (p. xxxiv) that one of the books bears the title "Kanadehon Chiushingura" and, as this is the title of a play first published in 1748, the print "cannot be earlier than 1749" though it is a hand-coloured print in a style then "totally obsolete". But the print shows nothing of the kind. The inscription upon the pile of books carried by the girl reads *Kanadehon* (copy-book written in kana, *i.e.*, easy style) *chirashigaki* (scattered style) *iro-iro* (all kinds) *ari* (have). It is only fair to add that Mr. Binyon should not be

held responsible for the misreading of this inscription. The reproduction does not show whether an actor's *mon* appears in the round spots on the girl's sleeve. If one does appear it might help to determine the date of the print which has the appearance of being by Kiyonobu I, and published, therefore, not later than 1729. The writer of this review has before him a copy of the inscriptions on the Torii family tombstones, formerly at Hōshōji, Asakusa, Tōkyō, but now removed to a cemetery in the suburb of Somei. The earlier of the two was erected by Torii Shobei (Kiyonobu) and there can be no doubt that the inscription "Jo-gen-in Sei-shin Nichi-ryū, Kyōhō 14, 7th month, 28th day" records his death, for Sei-shin is the Chinese (Buddhistic) reading of the characters pronounced Kiyonobu when used as the artist's signature. This, it is safe to assume, makes it certain that he died in 1729. As to who was the second Kiyonobu, Mr. Binyon is right in asserting that he cannot be identified with Torii Shiro, the third son of Kiyomasu. But, besides the admittedly unsatisfactory hypotheses that he adduces, may there not be one more—that the name was taken about 1730 by some scion of the family whose early work is known to us under another signature? The identity of the second Kiyonobu is, however, of less importance than the fact of his existence. Upon the difficulty of separating the works of the two men, published in or about 1729, Mr. Binyon properly lays stress. So far as they can be separated, it will probably be through the aid furnished by the records of the Yedo stage. The value of these records is well shown in interpreting a print by Kiyomasu reproduced by Kurth (Sharaku, plate 2) to which Mr. Binyon refers (p. 6), questioning whether it can be as early as the date, Genroku 6, *i.e.* 1693, that appears on the margin. It cannot. Without doubt the date is a comparatively modern addition, though when put on, or for what purpose, can only be surmised. The reproduction shows that the impression was taken after the publisher's imprint, which was engraved on the lower edge, had been removed, the two end characters alone remaining. At the top of the print are the names of the actors and their roles. These confirm but are not necessary to its identification. It depicts four scenes from the drama "Bando-ichi Kotobuki Soga" performed at the Nakamura Theatre in Shōtoku 5, first month, *i.e.* February, 1715. In this play the second Danjūrō scored a great success. He was said to be especially good in the *nanakusa* scene (shown in the upper right-hand corner of the print). A painting of this scene by Kiyonobu is in the collection of Mr. Charles L. Freer. The actors' *mon* are the same as those shown in the print; and on the back of the *kakemono* is a long inscription giving details about the performance and the comments of the fifth Danjūrō made in

1799. The scene between Gōro (2d Danjūrō) and Kechaizaka no Shosho (Nakamura Takesaburō)—upper left-hand corner of the print—was also depicted by Kiyomasu in another print which is reproduced in the catalogue of the Metzgar sale, New York, 1916. Actors' *mon* are constantly spoken of in the catalogue as "crests". This is a mistranslation. The Japanese word is not translatable, having no sufficiently exact English equivalent, the heraldic term "badge" being the nearest approximation. Every actor has his *jō mon*, which was often common to other actors of the same line, and also his *kai mon* which was more strictly personal. The arrow-wheel, called "the Nakamura crest" (p. 12), was the *jō mon* of the first Nakamura Tomijūrō—the actor shown in the print which is described and illustrated—and it was used by several of his pupils and successors, sometimes with slight variations. There was no Nakamura *mon* as such. The nearest approach to it was the "ginkgo leaf in a cut-edge-square" adopted by the founder of the Nakamura theatre and handed down as the insignia of the theatre. There were several lines of Nakamura actors, each using a different *jō mon*. It is not quite accurate to speak of these lines as "families". The relationship between different users of the same group-name was that of master and pupil, and only incidentally and much less frequently that of father and son. The *jō mon* of one of the most distinguished of the Nakamura lines is borne by the actor at the left in the print by Sharaku reproduced opposite p. 154, but not only in this catalogue, but also by Kurth, Succo, and Vignier, the actor is wrongly identified, being in fact Konozō, not "Gwanzo". The ideograph in the centre of the *mon* is *kono*. Vignier also wrongly ascribes to "Gwanzo" the somewhat similar *jō mon* borne by the first Nakamura Nakazō (see No. 257, plate lviii in "Kiyonaga, Bunchō, Sharaku"), concerning which, as Nakazō died in the fourth month of Kwansei 2, i.e. 1790, the print confirms Mr. Binyon's statement that Sharaku began to design prints "toward" that year. In the biographical sketches which precede each group of prints described, such information as it has been possible to gather concerning the several artists is presented. These give virtually all that we know about the lives of the print designers, and all that we are likely to know save as a few additional facts may be learned from study of the prints. For instance the reviewer has found that Shunshō continued to design a few prints during his later years when he devoted himself chiefly to painting. And Mr. Binyon's surmise that Okumura Masanobu must have been born as early as 1685 is supported by the evidence of a picture book by him dated fifth month of Genroku

15, i.e. 1702, containing portraits of courtesans which show surprisingly little immaturity of style for a youth of seventeen. The statement that Okumura Toshinobu "is said to have flourished in the Kwanyen period 1748—1750" needs to be corrected. So far as the present writer knows, not a print by him has come to light that can be later than 1742; and in the Spaulding collection there is a *sumi-ye* print by him that may perhaps be as early as 1725. Another error in date is that Harunobu died in "June 1770" (p. 32). He died on the 15th day of the 6th month, but, as the first day of that month in 1770 corresponds to June 23rd of our calendar, the date of his death should be given as July 7th. The descriptions of prints fill nearly 600 pages which are packed full of information of the most varied character. No one who has not attempted to describe such prints, many of them incomplete compositions, can imagine how many opportunities for mistakes they present. The reviewer regards it as high praise, therefore, to say that in examining a large number of the descriptions he has not discovered any errors of consequence. It is not quite accurate to designate a go table as a chequers board (p. 104), to call a tea-kettle a sake-kettle (p. 218), or to omit the "ya" in naming Takashima-ya Ohisa (p. 209), that is, Ohisa of the Takashima tea-house. Such slips as these are trivial, but with others of the same kind should perhaps be made the subject of a supplementary sheet of corrigenda in view of the importance of the book and the likelihood that eager seekers for information will take every word in it as authoritative. For the same reason it is unfortunate that the obsolete and unscientific orthography of Hepburn should have been followed in spelling Japanese names, that the spelling should not be uniform, and that the necessary accented *ō* and *ū* should not always be used. The reproductions of a 17th century Chinese colour print and of the 9th century ink print found at Ch'ien-fo'tung in Chinese Turkestan by Sir Aurel Stein in 1907 will be much appreciated by all students in this field. They will be grateful also for the reproductions of Japanese artists' signatures, for the select bibliography, for the comparative chronological table, for the information regarding pigments used, for the note on States, Variations, Reprints, Forgeries, which is quite to the point. What Mr. Binyon has to say about the Shiba Kokan forgeries may be commended unreservedly, though the reviewer believes that certain peculiarities of drawing in the prints signed Harushige furnish a criterion by which these forgeries may be distinguished, and that the forged Harunobu signature varies slightly from that of the master. FREDERICK W. GOOKIN.

THE NEW MOVEMENT IN ART IN ITS RELATION TO LIFE

A LECTURE GIVEN AT THE FABIAN SOCIETY SUMMER SCHOOL

BY ROGER FRY

WHEN we look at ancient works of art we habitually treat them not merely as objects of æsthetic enjoyment but also as successive deposits of the human imagination. It is indeed this view of works of art as crystallized history that accounts for much of the interest felt in ancient art by those who have but little æsthetic feeling and who find nothing to interest them in the work of their contemporaries where the historical motive is lacking and they are left face to face with bare æsthetic values.

I once knew an old gentleman who had retired from his city office to a country house—a fussy, feeble little being who had cut no great figure in life—the house which he had built was preternaturally hideous, his taste was deplorable and his manners indifferent; but he had a dream, the dream of himself as an exquisite and refined intellectual dandy living in a society of elegant frivolity. To realize this dream he had spent large sums in buying up every scrap of 18th-century French furniture which he could lay hands on. These he stored in an immense upper floor in his house which was always locked except when he went up to indulge in his dream and to become for a time a courtier at Versailles doing homage to the du Barry, whose toilet-tables and what-nots were strewn pell-mell about the room without order or effect of any kind. Such was an extreme instance of the historical way of looking at works of art. For this old gentleman as for how many an American millionaire art was merely a help to an imagined dream life.

To many people then it seems an easy thing to pass thus directly from the work of art to the life of the time which produced it. We all in fact weave an imagined Middle Ages around the parish church and an imagined Renaissance haunts us in the college courts of Oxford and Cambridge. We don't, I fancy, stop to consider very closely how true the imagined life is: we are satisfied with the prospect of another sort of life which we might have lived, which we often think we might have preferred to our actual life. We don't stop to consider much how far the pictured past corresponds to any reality, certainly not to consider what proportion of the whole reality of the past life gets itself embalmed in this way in works of art. Thus we picture our Middle Ages as almost entirely occupied with religion and war, our Renaissance as occupied in learning and our 18th century as occupied in gallantry and wit. Whereas, as a matter of fact, all of these things were going on all the time while the art of each period has for some reason been mainly taken up with the expression of one or another activity. There is indeed a certain danger in accepting too naively the general atmosphere—the ethos, which the works of art of a period exhale. Thus when we look at the 13th century sculpture of Chartres or Beauvais we feel at once the expression of a peculiar gracious piety, a smiling and gay devoutness which we are tempted to take for the prevailing mood of the time—and which we perhaps associate with the revelation of just such a type of character in S. Francis of Assisi. A study of Salimbene's chronicle with its interminable record of squalid avarice and meanness, or of the fierce brutalities of Dante's *Inferno* are necessary correctives of such a pleasant dream.

It would seem then that the correspondence between art and life which we so habitually assume is not at all constant and requires much correction before it can be trusted. Let us approach the same question from another point and see what result we obtain. Let us consider the great revolutions in art and the revolutions in life and see if they coincide. And here let me try to say what I mean by life as contrasted with art. I mean the general intellectual and instinctive reaction to their surroundings of these men of any period whose lives rise to complete self-consciousness. Their view of the universe as a whole and their conception of their relations to their kind. Of course their conception of the nature and function of art will itself be one of the most varying aspects of life and may in any particular period profoundly modify the correspondence of art to life.

Perhaps the greatest revolution in life that we know of at all intimately was that which effected the change from paganism

to Christianity. That this was no mere accident is evident from the fact that Christianity was only one of many competing religions, all of which represented a closely similar direction of thought and feeling. Any one of these would have produced practically the same effect, that of focusing men's minds on the spiritual life as opposed to the material life which had pre-occupied them for so long. One cannot doubt then that here was a change which denoted a long prepared and inevitable readjustment of men's attitude to their universe. Now the art of the Roman Empire showed no trace whatever of this influence; it went on with precisely the same motives and principles which had satisfied paganism. The subjects changed and became mainly christian, but the treatment was so exactly similar that it requires more than a cursory glance to say if the figure on a sarcophagus is Christ or Orpheus, Moses or Æsculapius, so exactly similar is the treatment in either case.

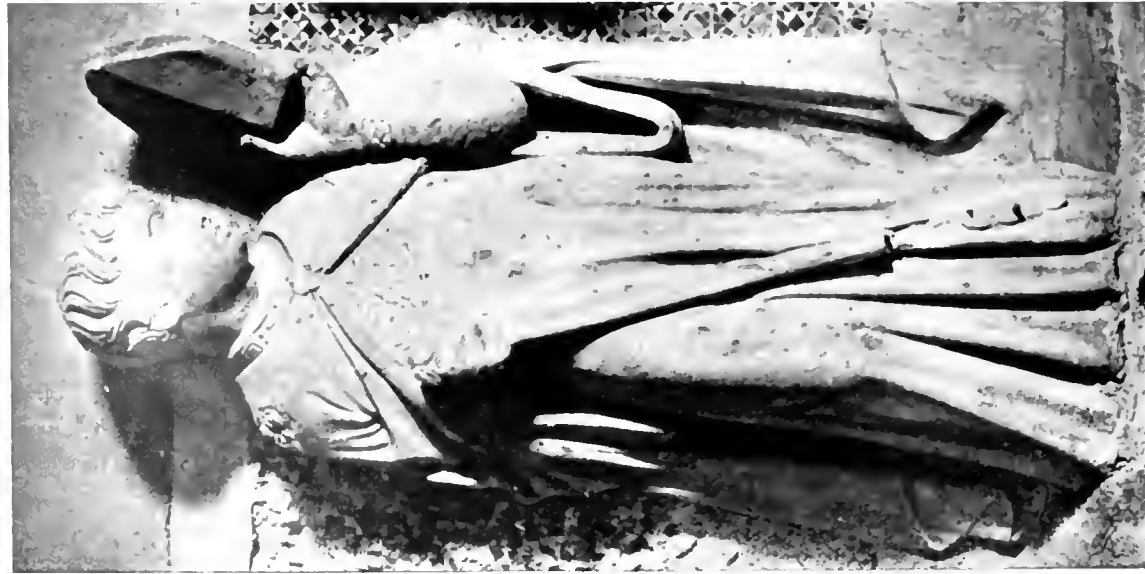
The next great turning-point in history is that which marks the triumph of the forces of reaction towards the close of the 12th century—a reaction which destroyed the promising hopes of freedom of thought and manners which make the 12th century appear as a foretaste of modern enlightenment. Here undoubtedly the change in life corresponds very closely with a great change in art—the change from the Romanesque to the Gothic, and at first sight we might suppose a causal connection between the two. But when we consider the nature of the changes in the two sequences this becomes very doubtful. For whereas in the life of the Middle Ages the change was one of reaction—the sharp repression by the reactionary forces of a gradual growth of freedom—the change in art is merely the efflorescence of certain long prepared and anticipated effects. The forms of Gothic architecture were merely the answer to certain engineering problems which had long occupied the inventive ingenuity of 12th-century architects, while in the figurative arts the change merely showed a new self-confidence in the rendering of the human figure, a newly developed mastery in the handling of material. In short, the change in art was in the opposite direction to that in life. Whereas in life the direction of movement was sharply bent backwards, in art the direction followed on in a continuous straight line.

It is true that in one small particular the reaction did have a direct effect on art. The preaching of S. Bernard of Clairvaux did impose on the architects who worked for the Cistercian order a peculiar architectural hypocrisy. They were bound by his traditional influence to make their churches have an appearance of extreme simplicity and austerity, but they wanted to make them as magnificent and imposing as possible. The result was a peculiar style of ostentatious simplicity. Paray le Monial is the only church left standing in which this curious and, in point of fact, depressing evidence of the direct influence of the religious reaction on art is to be seen, and, as a curiosity in psychological expression, it is well worth a visit. For the rest the movement of art went on entirely unaffected by the new orientation of thought.

We come now to the Renaissance, and here for the first time in our survey we may, I think, safely admit a true correspondence between the change in life and the change in art. The change in life, if one may generalize on such a vast subject, was towards the recognition of the rights of the individual to complete self-realisation and the recognition of the objective reality of the material universe which implied the whole scientific attitude—and in both these things the exemplar which men put before themselves was the civilization of Greece and Rome. In art the change went *pari passu* with the change in life, each assisting and directing the other—the first men of science were artists like Brunelleschi, Uccello, Piero della Francesca and Leonardo da Vinci. The study of classical literature was followed in strict connection with the study of classical canons of art, and the greater sense of individual importance found its expression in the new naturalism which made portraiture in the modern sense possible.

For once then art and the other functions of the human spirit found themselves in perfect harmony and direct alliance, and to that harmony we may attribute much of the intensity and self-





PLASTER SCULPTURE IN THE CLOISTER OF SAINT CATHERINE



GROUP FROM THE ROGUES OF CALAIS
BY AUGUSTE RODIN



SCULPTURE IN PLASTER, BY HENRI MATISSE (PROPERTY OF THE ARTIST)

The New Movement in Art in its Relation to Life

assurance of the work of the great Renaissance artists. It is one of the rarest of good fortunes for an artist to find himself actually understood and appreciated by the mass of his educated contemporaries, and not only that, but moving alongside of and in step with them towards a similar goal.

The Catholic reaction retarded and impeded the main movement of Renaissance thought, but it did not really succeed either in suppressing it or changing the main direction of its current. In art it undoubtedly had some direct effect, it created a new kind of insincerity of expression, a florid and sentimental religiosity—a new variety of bad taste, the rhetorical and over-emphatic—and here too I suspect that art was already prepared for this step by a certain exhaustion of the impulsive energy of the Renaissance—so that here too we may admit a correspondence.

The 17th century shows us no violent change in life, but rather the gradual working out of the principles implicit in the Renaissance and the Catholic reaction. But here we come to another curious want of correspondence between art and life, for in art we have a violent revolution, followed by a bitter internecine struggle among artists. This revolution was inaugurated by Caravaggio, who first discovered the surprising emotional possibilities of chiaroscuro and who combined with this a new idea of realism—realism in the modern sense of the literal acceptance of what is coarse, common, squalid or undistinguished in life—realism in the sense of the novelists of Zola's time. To Caravaggio's influence we might trace not only a great deal of Rembrandt's art but the whole of that movement in favour of the extravagantly impressive and picturesque, which culminated in the romantic movement of the 19th century. Here, then, is another surprising want of correspondence between art and life.

In the 18th century we get a curious phenomenon. Art goes to court, identifies itself closely with a small aristocratic clique, becomes the exponent of their manners and their tastes. It becomes a luxury. It is no longer in the main stream of spiritual and intellectual effort, and this seclusion of art may account for the fact that the next great change in life—the French Revolution and all its accompanying intellectual ferment—finds no serious correspondence in art. We get a change, it is true; the French Republicans believed they were the counterpart of the Romans, and so David had to invent for them that peculiarly distressing type of the ancient Roman—always in heroic attitudes, always immaculate, spotless and with a highly polished Mme. Tussaud surface. By-the-by I was almost forgetting that we do owe Mme. Tussaud to the French Revolution. But the real movement of art lay in quite other directions to David—lay in the gradual unfolding of the Romanticist conception of the world—a world of violent emotional effects, of picturesque accidents, of wild nature, and this was a long prepared reaction from the complacent sophistication of 18th-century life. It is possible that one may associate this with the general state of mind that produced the Revolution, since both were a revolt against the established order of the 18th century; but curiously enough it found its chief ally in the reaction which followed the Revolution, in the neo-Christianism of Chateaubriand and the new sentimental respect for the age of faith—which, incidentally, appeared so much more picturesque than the age of reason.

It would be interesting at this point to consider how far during the 19th century reactionary political and religious thought was inspired primarily by æsthetic considerations—a curious instance of the counter-influence of art on life might perhaps be discovered in the devotees of the Oxford movement. But this would take us too far afield.

The foregoing violently foreshortened view of history and art will show, I hope, that the usual assumption of a direct and decisive connection between life and art is by no means correct. It may, I hope, give pause to those numerous people who have already promised themselves a great new art as a result of the present war, though perhaps it is as well to let them enjoy it in anticipation, since it is, I fancy, the only way in which they are likely to enjoy a great art of any kind. What this survey suggests to me is that if we consider this special spiritual activity of art we find it no doubt open at times to influences from life, but in the main self-contained—we find the rhythmic sequences of change determined much more by its own internal forces—and by the readjustment within it of its own elements—than by external forces. I admit, of course, that it is always conditioned more or less by economic changes, but these are rather

conditions of its existence at all than directive influences. I also admit that under certain conditions the rhythms of life and of art may coincide with great effect on both, but in the main the two rhythms are distinct, and as often as not play against each other.

We have, I hope, gained some experience with which to handle the real subject of my enquiry, the relation of the modern movement in art to life. To understand it we must go back to the impressionist movement, which dates from about 1870. The artists who called themselves impressionists combined two distinct ideas. On the one hand they upheld, more categorically than ever before, the complete detachment of the artistic vision from the values imposed on vision by every-day life—they claimed, as Whistler did in his "10 o'clock," to be pure artists. On the other hand a group of them used this freedom for the quasi-scientific description of new effects of atmospheric colour and atmospheric perspective, thereby endowing painting with a quite new series of colour harmonies, or at least of harmonies which had not been cultivated by European painters for many hundreds of years. They did more than this—the effects thus explored were so completely unfamiliar to the ordinary man, whose vision is limited by necessity, that he was forced to accept as artistic representation something very remote from all his previous expectations, and thereby he also acquired in time a new tolerance in his judgments on works of art, a tolerance which was destined to bear a still further strain in succeeding developments.

As against these great advantages which art owes to impressionism we must set the fact that the pseudo-scientific and analytic method of these painters forced artists to accept pictures which lacked design and formal co-ordination to a degree which had never before been permitted. They, or rather some of them, reduced the artistic vision to a continuous patchwork or mosaic of coloured patches without architectural framework or structural coherence. In this, impressionism marked the climax of a movement which had been going on more or less steadily from the 13th century—the tendency to approximate the forms of art more and more exactly to the representation of the totality of appearance. When once representation had been pushed to this point where further development was impossible, it was inevitable that artists should turn round and reconsider the validity of the fundamental assumption that art aimed at representation; and the moment the question was fairly posed it became clear that the pseudo-scientific assumption that fidelity to appearance was the measure of art had no logical foundation. From that moment on it became evident that art had arrived at a critical moment, and that the greatest revolution in art that had taken place since Græco-Roman impressionism became converted into Byzantine formality was inevitable. It was this revolution that Cézanne inaugurated and that Gauguin and van Gogh continued. There is no need here to give in detail the characteristics of this new movement: they are sufficiently familiar. But we may summarise them as the re-establishment of purely æsthetic criteria in place of the criterion of conformity to appearance—the rediscovery of principles of structural design and harmony.

The new movement has, also, led to a new canon of criticism, and this has changed our attitude to the arts of other times and countries. So long as representation was regarded as the end of art, the skill of the artist and his proficiency in this particular feat of representation were regarded with an admiration which was in fact mainly non-æsthetic—with the new indifference to representation we have become much less interested in skill and not at all interested in knowledge. We are thus no longer cut off from a great deal of barbaric and primitive art the very meaning of which escaped the understanding of those who demanded a certain standard of skill in representation before they could give to a work of art serious consideration. In general the effect of the movement has been to render the artist intensely conscious of the æsthetic unity of the work of art, but singularly naive and simple as regards other considerations.

It remains to be considered whether the life of the past 50 years has shown any such violent reorientation as we have found in the history of modern art. If we look back to the days of Herbert Spencer and Huxley, what changes are there in the general tendencies of life? The main ideas of rationalism seem to me to have steadily made way—there have been minor counter revolutions

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it is true, but the main current of active thought has surely moved steadily along the lines already laid down. I mean that the scientific attitude is more and more widely accepted. The protests of organised religion and of various mysticisms seem to grow gradually weaker and to carry less weight. Hardly any writers or thinkers of first rate calibre now appear in the reactionary camp. I see, in short, no big change in direction, no evident revulsion of feeling.

None the less I suppose that a Spencer would be impossible now and that the materialism of to-day is recognisably different from the materialism of Spencer. It would be very much less naively self-confident. It would admit far greater difficulties in presenting its picture of the universe than would have occurred to Spencer. The fact is that scepticism has turned on itself and has gone behind a great many of the axioms that seemed self-evident to the earlier rationalists. I do not see that it has at any point threatened the superstructure of the rationalist position, but it has seen the necessity of a continual revision and reconstruction of these data. Rationalism has become less arrogant and less narrow in its vision. And this is partly due also to the adventure of the scientific spirit into new regions. I refer to all that immense body of study and speculation which starts from Robertson Smith's "Religion of the Israelites." The discovery of natural law in what seemed to earlier rationalists the chaotic fancies and whimsical caprices of the human imagination. The assumption that man is a mainly rational animal has given place to the discovery that he is, like other animals, mainly instinctive. This modifies immensely the attitude of the rationalist—it gives him a new charity and a new tolerance. What seemed like the wilful follies of mad or wicked men to the earlier rationalists are now seen to be inevitable responses to fundamental instinctive needs. By observing mankind the man of science has lost his contempt for him. Now this I think has had an important bearing on the new movement in art. In the first place I find something analogous in the new orientation of scientific and artistic endeavour. Science has turned its instruments in on human nature and begun to investigate its fundamental needs, and art has also turned its vision inwards, has begun to work upon the fundamental necessities of man's æsthetic functions.

But besides this analogy, which may be merely accidental and not causal, I think there can be little doubt that the new scientific development (for it is in no sense a revolution) has modified men's attitude to art. To Herbert Spencer religion was primitive

fear of the unknown and art was sexual attraction—he must have contemplated with perfect equanimity, almost with satisfaction, a world in which both these functions would disappear. I suppose that the scientific man of to-day would be much more ready to admit not only the necessity but the great importance of æsthetic feeling for the spiritual existence of man. The general conception of life in the mid-19th century ruled out art as either a useless or noxious frivolity, and above all as a mere survival of more primitive stages of evolution.

On the other hand, the artist of the new movement is moving into a sphere more and more remote from that of the ordinary man. In proportion as art becomes pure the number of people to whom it appeals gets less. It cuts out all the romantic overtones of life which are the usual bait by which the work of art induces men to accept it. It appeals only to the æsthetic sensibility, and that in most men is comparatively weak by itself. In the modern movement in art then, as in so many cases in past history, the revolution in art seems to be out of all proportion to any corresponding change in life as a whole. It seems to find its sources, if at all, in what at present seem like minor movements. Whether the difference between the 19th and 20th centuries will in retrospect seem as great in life as they already do in art I cannot guess—at least it is curious to note how much more conscious we are of the change in art than we are in the general change in thought and feeling.

NOTE.—The original lecture was not illustrated, but the opportunity of publishing this summary of it in *The Burlington Magazine* has suggested the possibility of introducing a few examples to illustrate one point, viz., the extent to which the works of the new movement correspond in aim with the works of early art while being sharply contrasted with those of the penultimate period. This will be, perhaps, most evident in Plate II, where I have placed a figure from the cloisters of S. John Lateran by a 13th century sculptor—then one of Rodin's *Burghers of Calais* and then Matisse's unfinished alto-relievo figure. Here there is no need to underline the startling difference shown by Rodin's descriptive method from the more purely plastic feeling of the two other artists. Matisse and the 13th-century artist are much closer together than Matisse and Rodin.

In PLATE I, I have placed Picasso beside Raphael. Here the obvious fact is the common preoccupation of both artists with certain problems of plastic design and the similarity of their solutions. Had I had space to put a Sargent beside these the same violent contrast would have been produced.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- COUNTRY LIFE," 20 Tavistock St., Covent Garden, W.C.
ROBINSON (W.). *My Wood Fires and their Story, showing the beauty and use of the wood fire: of the way to secure good draught and combustion; of the native woods best for fuel: of the abolition of the fender: and of the economy and value of wood as fuel*; 54 pp.; 15 illust. 5s.
"COUNTRY LIFE," by authority of the Admiralty.
(1) *With the Grand Fleet*; album of 6 naval drawings by Muirhead Bone; £1; separate plates 5s. each.
(2)—by authority of the War Office, by the same artist
(a) *The Western Front*; Part viii, 2s.
(b) *War Drawings*, edition de Luxe, Part II, 10s. 6d.
HODDER AND STOUGHTON, Warwick Square, E.C.
MATTHEWS (Basil). *Three Years War for Peace*; 1s.
JOHN LANE, Bodley Head, Vigo St., W.
BOSSCHÈRE (Jean de). *The Closed Door*, illustrated by the author, with a translation by F. S. Flint, and an introduction by May Sinclair; ix + 131 pp.; 6s.
LEE WARNER (Medici Society), 7 Grafton St., W.
JOYCE (T. A.). *Central American Archaeology, being an introduction to the archaeology of the States of Nicaragua, Costa Rica, Panama, and the West Indies*; ix + 278 pp., 28 Pl., 64 fig., 2 maps; 12s. 6d.
LIBRAIRIE CENTRALE DES NATIONALITÉS, rue Caroline, Lausanne.
GABRYS (J.). *Le Problème des Nationalités et la Paix durable*; 185 pp., 3 fr. 50.
MARTINUS NIJHOFF, The Hague.
MARIUS (G. H.) and (MARTIN) W. *Johannes Bosboom*; xi + 162 pp., 80 helio- and photo-types; 20 fr., cloth 25 fr.

- SIEGLE, HILL & Co., 2 Langham Place, W.C.
Les Rubâyat d'Omar Khayyâm, traduction française de Charles Grolleau (French Booklets No. 20); velvet calf Yapp. 1s. 3d.
PAMPHLETS.—*A Plea for a wider use of Artists and Craftsmen*, a lecture delivered at the invitation of the Chairman and Managers of the Technical School of Art at Sheffield, on 8th Nov., 1916, by William Rothenstein, Professor of Civic Art at Sheffield University (Constable)—National Portrait Gallery; 80th Annual Report of the Trustees, 1916-1917; presented to both Houses of Parliament by command of His Majesty; 1d.
PERIODICALS.—*American Art News* (weekly)—Apollon, 1917, 2 + 3—*Architect* (weekly)—*Art in America* (bi-monthly)—*Art World* (monthly)—Boston, Museum of Fine Arts Bulletin—Bulletin of the Alliance Française (fortnightly)—Carnet des Artistes (fortnightly)—Colour (monthly)—Fine Art Trade Journal (monthly)—Form, No. 2—Kokka, No. 326—Les Arts au Maroc, No. 161 (numéro spécial)—Manchester, John Rylands Library, iv, 1—Minneapolis, Institute of Arts, Bulletin (9 per ann.)—New York, Bulletin of the Metropolitan Museum of Art (monthly)—Onze Kunst (monthly)—Oud-Holland (quarterly)—Pennsylvania Museum, Bulletin (quarterly)—Vell i Nou (Barcelona) 59, 51.
TRADE CATALOGUES.—Norstedts Nyheter (Stockholm), 12th July, 1917—Murray Quarterly List, July 1917—Maggs Bros., 109 Strand, W.C. Catalogue No. 359, *Interesting and Rare Books*—Methuen, 36 Essex St., W.C. *Illustrated List of Announcements of forthcoming books, for the 2nd half of the year 1917.*



THE PHOTOGRAPH BY JAMES VAN DER ZEE

AN UNDESCRIBED PANEL BY REMBRANDT BY C. J. HOLMES

IT may be some little time before the public can enjoy the sight of the little panel by Rembrandt which has just been acquired by the Trustees of the National Gallery. A reproduction, necessarily inadequate owing to the great difficulty of photographing a dark panel, and a brief note on the picture may serve to satisfy curiosity in the meanwhile. The acquisition has a double importance, both from the interest of the painting itself and from the fact that the phase of Rembrandt's art which it illustrates has hitherto not been represented in the Gallery. Now, however, the Trustees may fairly claim that the sequence of Rembrandt's paintings in their keeping no longer lacks an example of his early experiments in composition. Indeed, they would not be exceeding the truth if they claimed to have acquired not only a representative specimen of those compositions but one of the very best of them.

Inquiry may start with the accessories. Books and papers formed part of Rembrandt's studio properties at least as early as 1627. A globe appears in the Meyer *Man of Letters* (Bode. 4) of 1629-30; in the feeblér Charbonneaux *Minerva* (Bode. 67) of c. 1632; and in the Nostitz *Rabbi* (Bode. 198) of 1634. The heavy tablecloth with its broad decorated border suggests a date more definitely. Rembrandt first uses it in the etchings of *The Circumcision* (B.M. 19) and *The Presentation in the Temple* (B.M. 20), both of the year 1630; while in the Stockholm *S. Anastasius* (Bode. 40) of 1631 it is utilized just as it is in our picture, though covering a round table, as in the etchings. These parallels, trifling as they may seem, point to a date not earlier than 1630. The type of composition where the figure occupies but a small place in comparison with the soaring architectural masses above it, is suggested first in Mr. Otto Beit's *Tribute Money* of 1629, but is not seen in such perfection of proportion and balance before the *Simeon in the Temple* at the Hague of 1631. In this we see too a similar treatment of the mass of light, rising in a swelling serpentine form from the lower part of the picture, an arrangement which, marvellously elaborated, recurs in our *Woman taken in Adultery* of 1644. In our *Philosopher*, however, the treatment is more massive and simple, and in the large silhouettes of the design we recognise an affinity with the Vanderbilt *Oriental* (Bode. 145) of 1632.

In connexion with this date of 1632 the signature "Rembrandt" on the sloping timber of the stairway to the right has to be taken into account. Up to 1632 Rembrandt almost invariably signs with the monogram R.H.L., and even in 1632, when he had left Leyden for some time, he does not often use his full name. The signature on our picture is rather large in proportion to the size of the panel,

and almost invisible in places, but, as the little reproduction will show, it corresponds very closely with that of the *Anatomy Lesson*, one of the few signed pictures of 1632.

Rembrandt

From 1633 "Rembrandt f." is almost invariable. The signature thus points to the date of 1632 or later. But much later we cannot go, for in 1633 the influence of Rubens appears in Rembrandt's work, and there is no trace of it here. In the etchings of 1633, such as the large *Descent from the Cross* or *The Ship of Fortune*, this influence is more direct than in most of the pictures; but in these it is traceable in the attempt to give an ampler flow to draperies, a preference for sweeping curves, and for the glittering texture of rich materials, which make only an accidental appearance in the master's earlier work. If we compare, for example, the two *Philosophers* of the Louvre (Bode. 121 and 122), one of 1633 and the other of about that date, either with our picture or the Stockholm *S. Anastasius*, so similar in plan and subject, we must notice what a change the new influence brought with it. For the time Rembrandt's natural feeling for simplicity and solemnity is overwhelmed by the Fleming's love of exuberant contours. The airy, majestic walls of our picture are replaced by heavy turret stairs, and all suggestion of philosophic calm is lost in a vortex of twisting spirals.

This evidence when summed up seems to point to the end of 1632 as the most probable date for our picture. There is nothing in the technical quality to conflict with this dating very seriously. It is practically a monochrome in black and white on a brown ground. This fact, coupled with the use of a sharp point to pick out details like the hinges of the shutter, the cracks in the wall, the pattern on the table cloth, the inscription on a parchment, would suggest a somewhat earlier stage of Rembrandt's career. But the breadth of the handling, and the exceptional skill with which the passages of reflected light are treated, point to comparative maturity in the artist. A further point in favour of this view might be made out of the type of the philosopher himself, a somewhat coarse and heavy type, evidently based on the later portraits of Rembrandt's so-called *Father*, and almost exactly like the head of the *Turk* at Munich (Bode. 147) which is dated 1633.

An Undescribed Panel by Rembrandt

The picture is painted on two thin oak panels joined horizontally, and measures 21½ in. by 18 in. I must leave it to others to determine whether its past can be traced from Smith's Catalogue (*e.g.* No. 243*a*) or from any other source. Its recent history can be told in a few words. Till the middle of July it was in the collection of General Sir Francis Davies, K.C.B. He had occasion to consult Messrs. Christie with regard to it, and there its interest was at once recognised by Mr. Alec Martin. Mr. Martin's favourable judgment was confirmed by the authority of Sir Claude Phillips; General Davies most kindly gave the nation the first refusal; it was brought to the notice of the Trustees and the Director through

Mr. R. C. Witt, and the Board decided promptly and unanimously to acquire it. It must be added that several of the best judges of Rembrandt's work in England who have seen the panel since its acquisition are inclined to give it an earlier date, *c.* 1629, than that which I have ventured to suggest.

[Since this article went to press we have received a letter from Dr. Abraham Bredius. It is interesting to learn his opinion concerning the date of the new acquisition to the National Gallery, so far as he can judge from a photograph. His opinion is that every doubt is excluded and that the picture *must* be an early—very early—Rembrandt, one of the early solutions of light problems.—ED.]

ILLUSTRATED BOOKS OF JAPAN— BY MAJOR J. J. O'BRIEN SEXTON

I. THE NISHIMURA SHIGENOBU PROBLEM.

AMONGST the many problems which confront the student of the Ukiyoe School of Japanese pictorial art, none is more attractive than that of Nishimura Shigenobu. Japanese biographers have made divers conflicting statements concerning his relationship to Nishimura Shigenaga; whilst Western writers for the most part content themselves with such remarks as "believed to have been such and such a relation, but the former (or may be the latter) is probably the more correct." It is therefore of some importance to put forward any matter that may assist in solving this problem, and hence this article has been written. In order, however, that the general reader may grasp the points at issue, I have decided to preface the solution with a few extracts culled from some of the authorities who have referred to the subject, and to make some remarks thereon.

EXTRACTS FROM VARIOUS WRITERS.

Mr. A. Morrison. "Exhibition of Japanese Prints held in London in the Fine Art Society's rooms in 1910."

Very little is known of this artist, who is spoken of sometimes as the father and sometimes as the son of the more famous Nishimura Shigenaga, though in all probability the former is the correct view.

Prof. F. Gookin. "Exhibition catalogue of the late Clarence Buckingham collection held at Chicago in 1915."

Generally believed to have been the father of Shigenaga.
Mr. A. D. Ficke. "Chats on Japanese Prints," 1915.

He is variously called the father, the son, or the pupil of Shigenaga; the first of these alternatives is the most probable. . . . Nothing is known of Shigenobu's life.

"Hayashi Catalogue" (1902).

Nishimura Shigenaga (1697-1756)—Pupil of Torii Kiyonobu. Signs also Nishimura Magosaburō or Senkwadō. Nishimura Shigenobu: Son of Shigenaga. Signs also (in cursive) with the name of Magosaburō or Senkwadō.

"Gillot Catalogue" (1904).

Nishimura Shigenaga: Pupil of Kiyonobu. Signs also Nishimura Magosaburō or Senkwadō. "Nishimura Shigenobu: son and pupil of Shigenaga. Adopted also, like this latter, the signature Magosaburō, but the trace in cursive writing".

Mr. E. F. Strange. "Japanese Colour Prints," Victoria and Albert Museum (1910).

Nishimura Shigenaga . . . , who is said by different authorities to have been either the son or the father of Nishimura Shigenobu, but was most certainly the former. He . . . used the names of Magosaburō and Senkwadō.

Dr. Julius Kurth. "Der Japanische Holzschnitt" (1911).

Its (the Nishimura School) founder was Nishimura Shigenobu I . . . , his son Nishimura Shigenaga was the most famous . . . exist from Shigenaga numerous works, which he signed also frequently with Senkwadō and Magosaburō . . . Nishimura Shigenobu II, probably his (Shigenaga's) son . . .

"Ukiyoe-shi Keiden."

Ishikawa Toyonobu, brush names Meijōdō and Shūha, popular name Nuka-ya Shichibei, was a resident of the Kodenma-chō, Yedo . . . He was a pupil of Nishimura Shigenaga, when he was named Nishimura Shigeyasu.

"Ukiyoe-ha Gwaishū."

Although it is the opinion of the "Ukiyoe Bikō" and others that Nishimura Shigenaga's popular name was Magosaburō, I fear that his name has been confounded with that of Ishikawa Toyonobu, whose first names were Nishimura Shigeyasu and Magosaburō.

"Ukiyoe Bikō" merely re-echoes the opinion expressed in the "Ukiyoe Ruikō" to the effect that:

Nishimura Shigenaga, whose pseudonym was Senkwadō, was born about the Kiōhō era; and that the signature Nishimura Magosaburō found on single sheet prints of this period is probably Shigenaga's common name.

Ukiyoe-shi Benran. Shigenobu is probably the son of Shigenaga.

REMARKS ON THE ABOVE EXTRACTS.

1. The "Ukiyoe-shi Keiden" evidently means Nishimura Shigenobu when it speaks of Nishimura Shigeyasu—the character "yasu" being either a misprint for, or an error in writing, the character "nobu". The proof of this is that there are no prints bearing the signature of Nishimura Shi-

Illustrated Books of Japan

geyasu. In fact, there is no record of any such Ukiyoe artist. This book has also misprinted the character "Mei" instead of that of "Tan", as "Tanjōdō" and not "Meijōdō" was one of Toyonobu's names. In other respects the account is correct.

2. The "Ukiyoe Bikō's" echo of that inaccurate book "Ukiyoe Ruikō", namely that the signature, "Nishimura Magosaburō", is probably that of Shigenaga, is erroneous. Shigenaga signed his prints with the following names: "Senkwadō Nishimura Shigenaga", "Yeikwadō Nishimura Shigenaga", or simply "Nishimura Shigenaga"; but never with that of "Magosaburō." It is this apparently groundless guess of the "Ukiyoe Ruikō" that seems to be responsible for the statements by several authorities, both Japanese and Western, that Shigenaga was called Magosaburō.

3. Why the conjecture of the "Ukiyoe-shi Benran" is erroneous will be seen later on.

4. The "Ukiyoe-ha Gwaishū" is correct in all its details, except that it, like the "Ukiyoe-shi Keiden," makes mention of a Shigeyasu, which is obviously wrong, as is shown in remark 1.

5. Kurth states that a Nishimura Shigenobu I. was the founder of the Nishimura School and Shigenaga's father. He also says that Shigenaga used the signature Nishimura Magosaburō, and that a probable son of Shigenaga, whom he styles Shigenobu II., signed in non-cursive writing Nishimura Magosaburō. Kurth, perhaps recognising the difficulty of reconciling the conflicting opinions regarding the relationship of Shigenaga to Shigenobu, tries to get out of this difficulty by inventing two Nishimura Shigenobus, one the father and the other the son, of Shigenaga. His theory is without any foundation in fact.

6. Strange is mistaken when he states that Shigenaga was most certainly the son of Shigenobu, and that he used the name of Magosaburō. In the catalogue of Japanese Colour Prints, lent by R. Leicester Harmsworth, Esq., M.P., on Exhibition at the Victoria and Albert Museum (November 1913 to March 1914), Strange, however, modifies the first statement as follows:—

"Nishimura Shigenaga (1697-1756). The master of a distinguished group of pupils, which included Harunobu, Yoshinobu, and probably Nishimura Shigenobu, though the relationship of the latter to Shigenaga is uncertain".

7. The compilers of the Hayashi and Gillot catalogues are wrong when they declare that Shigenaga and Shigenobu both signed Magosaburō, the latter in cursive writing; and that Shigenobu was the son of Shigenaga. Gillot is, however, correct in saying that he was the latter's pupil, as will be proved presently.

8. The opinions of Morrison, Gookin and Ficke call for no comments, as they are evidently only tentative. I may add, however, that Morrison in his book, "The Painters of Japan", speaking of Ishikawa Toyonobu, writes:—

It is sometimes stated that his family name was originally Nishimura, and in fact that he and not Shigenaga was the author of the prints signed Nishimura Magosaburō. I believe this is an error arising from a writer's slip. The prints themselves would seem to be of an earlier date than Toyonobu's first efforts—they are early, in fact, even among the works of Shigenaga. My view is supported by the Ukiyo Biko and other Japanese authorities.

This view is interesting in regard to what I have to say on this matter later on.

I will now proceed to what I consider to be the solution of the problem, namely that Nishimura Shigenobu and Nishimura Magosaburō are merely the early brush names of Tanjōdō Ishikawa Shūha Toyonobu; and hence that, although they have hitherto been described as different artists, yet they are in fact identical. In the 14th number of the Japanese Magazine "Kono Hana", published in 1912, we find the following passage:—

A large book in one volume entitled "Onna Imagawa Nishiki-no-Kodakara", written by Tamura Yoshio-jo (authoress), was published in 1737. It contains ten illustrations, amongst which is a large frontispiece entitled "Mō Ba Dan Ki" ("The mother of Mencius cutting the loom"), which is clearly signed 'Nishimura Magosaburō Shigenobu.

This book was republished with the same illustrations in 1762, when the frontispiece was signed "Ishikawa Toyonobu". From this it is proved that the Nishimura Magosaburō Shigenobu of 1737 is identical with the Ishikawa Toyonobu of 1762. Now Shigenaga was born in 1697, and Toyonobu in 1711—a difference in age of 14 years. Hence it is patent that the latter can neither have been the father nor the son of the former, whilst all authorities are agreed that he was his pupil. From the above notes we make the following deductions:—

1. That Nishimura Shigenaga was the founder of the Nishimura School; and that Nishimura Magosaburō Shigenobu, afterwards called Ishikawa Toyonobu, was his pupil.

2. That Shigenaga never used the signature of Magosaburō, and that all prints bearing this signature are the work of this pupil.

In view of the above solution it is advisable to append in conclusion a brief account of our artist's life and work reconstructed so as to accord with this solution.

HIS LIFE.

Ishikawa Toyonobu was born in 1711. The name of his father is not known. He resided in the Kodemma-chō, Yedo, where he kept a traveller's inn. His ordinary name was Nukaya Shichibei. About 1728 he became a pupil of Nishimura Shigenaga, the founder of the Nishimura School, and used the brush names of Nishimura Shigenobu, Nishimura Magosaburō, and Nishimura Magosaburō Shigenobu. He married the daughter of a certain Nukaya, and had as issue, in 1753, a son whom he named Ishikawa Yoshimochi, who afterwards became the celebrated humorous versifier and writer better known to us under the pseudonyms of Rokujuen and Yadoya Meshimori.

Illustrated Books of Japan

(d. 1830). About 1739 he started a school of his own, adopting the new brush names of Ishikawa Toyonobu, Shūha, and Tanjōdō. He had as a pupil Ishikawa Toyomasa. Some authorities claim Utawaga Toyonobu and Utawaga Toyoharu also as his pupils.¹ He died on 1st July, 1785, aged 75, and was buried in the Shōkaku Temple (popularly called Kayadera), Kurobune-chō, Asakusa, Yedo.

HIS WORK.

Under the brush names of Nishimura Shigenobu and Nishimura Magosaburō, he produced, from about 1728 to 1738, some prints, for the most part Hoso-urushiye, drawn after the manner of his master Shigenaga and of the Torii artists. These are his rarest works. We also find a few Sumiye, and hand-coloured prints signed Ishikawa Toyonobu with or without the names of Shūha or Tanjōdō, which are reminiscent of the style of the Okumura School, and which appeared from about 1739 to 1741. Upon the introduction of Beniye (c. 1742), he became one of the most promising artists in the new technique. His prints of this period show the influence of Oku-

¹ Kurth (op. cit.) states that he thinks in his projected book on the "History of Japanese Wood-engraving" to prove that Utawaga Toyonobu is identical with Ishikawa Toyonobu.

mura Masanobu in a marked degree. During the Hōreki era (1751-1763) he put forth his best work, which may be justly ranked amongst the finest productions of that era. In the beginning of the Meiwa period (1764-1771), when the taste of the Yedo public was captivated by the Calender prints and Azuma Nishikiye (or Eastern brocade pictures) of the members of the Kiōsen Society and Suzuki Harunobu, Toyonobu appears to have retired from the field, or at any rate to have done but little more work. With the exception of the illustration to the book previously referred to as published in 1737, no books with his illustrations are recorded until the Hōreki period, when he began to produce a number (chiefly Yehon), amongst which are the following:—

- 1 "Yehon Azuma no Mori", 2 vols., 1752.
- 2 "Yehon Kolowaza-gusa", 3 vols., 1752.
- 3 "Suetsumuhana", 2 vols., 1757.
- 4 "Yehon Musha Tazuna", 2 vols., date unknown.
- 5 "Yehon Shimeshi ai-kagami", 4 vols., 1762.
- 6 "Yehon Hana no Midori", 3 vols., 1763.
- 7 "Yehon Azuma Asobi", 3 vols., 1763.
- 8 "Hana no Yukari", 2 vols., 1763.
- 9 "Kiōka Manzaishū", 2 vols., date unknown.
- 10 "Shiki Go-shō-sakura", 2 vols., date unknown.
- 11 "Yehon Yedo Murasaki", 3 vols., 1765.
- 12 "Yehon Chiyo no Haru", 3 vols., 1769.
- 13 "Oshiegusa", 3 vols., 1779.

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—IV BY GIACOMO DE NICOLA

FRAGMENTS OF TWO SERIES OF RENAISSANCE REPRESENTATIONS OF GREEK AND ROMAN HEROES.

I. A SERIES BY ANTONIO LOMBARDI.—In 1913 Dr. Schlosser was able to augment the meagre list of the works certainly executed by Antonio Lombardi.¹ Antonio, in contradistinction to his more ambitious brother, Tullio, signed none of his works except the great relief of his name-saint in Padua, nor do the documents differentiate his share in the numerous works in which he collaborated. But in the opinion of Dr. von Bode the sculpture of S. Antonio is sufficient ground for ascribing to the same master the *Portia* of the Museo Archeologico in Venice,² and the celebrated marbles which passed into the Museum of Industrial Art in Petrograd from the Spitzer collection.³ To these Dr. Schlosser adds an alto-relief, of *The Judgment of Solomon*, in the Louvre; a *Lucretia*, in the Oppenheim collection; a *Philoctetes*, also in the Museum of Industrial Art, of Petrograd; a *Eurydice*, known to us by three copies, one in the Berlin and one in the Naples Museum, and the third in the Pierpont Morgan collection; and a *Helle with the ram* in the National Museum of Munich. The *Portia*, the *Lucretia*, and the *Eurydice*, the heroines

of conjugal fidelity, are rightly regarded by Dr. Schlosser as units of the same series.

Dr. Schlosser's study is very timid and incomplete. The Bardini frieze chronicled and reproduced by Paoletti⁴ should not have escaped him, nor the two reliefs, formerly in the Guidi collection in Faenza, and now in the Sangiorgi collection in Rome, and reproduced in the catalogue of the Guidi sale⁵ and by Dr. Venturi in "L'Arte."⁶ Both the frieze and the two reliefs, as Paoletti and Venturi observe, undoubtedly belonged to the same ensemble as the Spitzer reliefs, that is to say, they also were parts of the same decoration executed by Antonio Lombardi for Alphonso, duke of Ferrara. As on the Spitzer marbles, on the Bardini frieze and on one of the Guidi reliefs, there is a cartella with AL·[onsus] D·[ux] III·; the sculptor is the same; and the *Apollo* and *Venus* of the Guidi reliefs correspond with the classical subjects of the Spitzer marbles.

But if such is the provenance of these last two reliefs I do not know why there is any difficulty in supposing the same provenance in Schlosser's series, comprehending in that series not only those included by Schlosser, the *Portia*, the *Lucretia* and the *Eurydice*, but also the Munich *Helle* and the

¹ Eine Reliefserie des Antonio Lombardi in Jahrbuch d. Kunsth. Samml. d. Allerh. Kaiserh. 1913, Hft. 2, p. 87 ff.

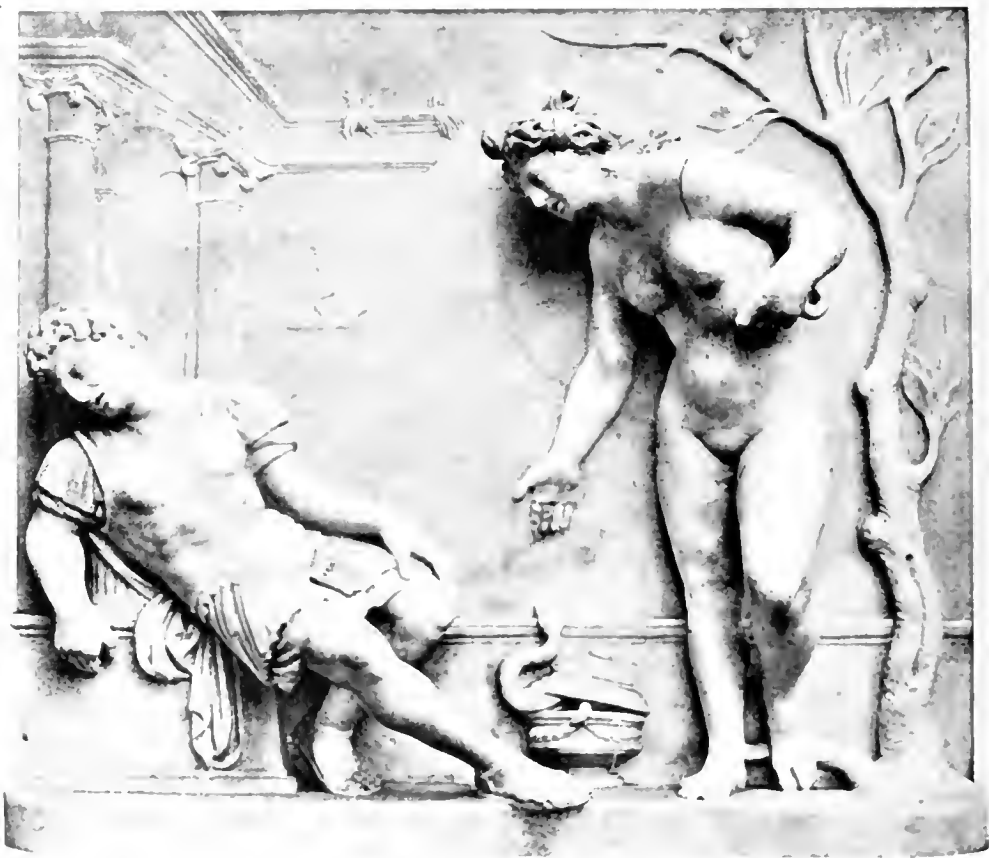
² Der Cicerone, Leipzig, 1904, II, p. 512.

³ Revue Archéologique, 1879, Vol. 37, p. 102; La Collection Spitzer, 1892, IV, p. 89 ff.

⁴ Paoletti (P.). L'Architettura e la Scultura del Rinascimento in Venezia, Pte 2a, 1893, p. 211, fig. 125.

⁵ Catalogue de la Vente Guidi, 1902, No. 158 bis, Pl. 38.

⁶ 1902, p. 61.



(A) "ANTONY AND CLEOPATRA" — SIR FREDERICK COOK (BARI)



(B) "MUCIUS SCAEVOLE" (THE FARGELLO)



(C) "ACHILLES" (?) (THE FARGELLO)

Notes on the Museo Nazionale of Florence

Petrograd *Philoctetes*. Have we not to deal throughout with sculptures by the same artist, rectangular in shape, in alto-relief, of pagan deities and heroes and heroines of classical antiquity? The fact is that with the exception of the two Guidi sculptures, which are an actual pair, the rest vary a little either in their dimensions or in their cornices or in their lower border, or otherwise, but we must consider that these sculptures might be the remains of a very vast decoration. And in fact the most probable supposition is that they were to have adorned the famous "camerini d'alabastro" which Alphonso d'Este constructed for himself at his leisure in a remote part of the castle of Ferrara. It is proved by documents that Antonio Lombardi was in the Duke's service from 1506 until his death, which took place at the end of 1515 or the beginning of 1516.⁷ The Spitzer reliefs belong to the year 1508, at about which date, be it noted, the "camerini d'alabastro" were executed.

The four camerini quickly became famous for their marbles and paintings. It must be remembered that they contained the *Bacchanals* of Titian! That the marbles must soon have acquired celebrity is shown among other signs by the numerous copies of them. The *Eurydice* alone was copied at least three times,⁸ and once under the likeness of *Cleopatra* (Berlin Museum), up to 1532. We have a copy of the *Lucretia* in Baron Maurice de Rothschild's collection in Paris,⁹ and the *Philoctetes* is repeated with very few variations in the Museo Civico of Mantua.¹⁰

The "Alabaster Chambers" disappeared in one of the many alterations which the Castello underwent, but when Clement VIII drove the Este out of Ferrara in 1598, they had carried with them to Modena all that they could, and among the rest the marbles of the little cabinets. Of these marbles a part passed later into the Belvedere of the neighbouring Este castle of Sassuolo, and were sold by its ultimate proprietors, the Finzi, to the Comte d'Espagnac, who exported them to France.

The bas-reliefs which I have regrouped with those from the late Spitzer collection are not the only ones which can be traced to the Alphonsan decoration of the Castello of Ferrara. Such are also the three reproduced here [PLATE I], one

in Sir Frederick Cook's collection at Richmond and two in the Museo Nazionale of Florence. When the Cook marble, representing Antony and Cleopatra, was exhibited at the Burlington Fine Arts Club in 1912 it changed its attribution from Bambaia, to whom it had been assigned until then, to another conjectural name, Bandinelli.¹² The new attribution was justified by the presence in the same exhibition of a Pierpont Morgan marble, a so-called *Cleopatra*, which bore the signature of "Baccio Bandinelli," and with this work the Cook marble showed the closest stylistic affinity.¹³ But the Morgan *Cleopatra* is nothing else but one of the copies of Antonio Lombardi's *Eurydice*, which were grouped by Schlosser, and the signature is evidently spurious.

Thus the Cook marble must also be restored to Antonio Lombardi. In fact, it presents all the characteristics of the other works authenticated as Antonio's. The figures stand out in almost their full contour from a plane decorated in very low relief, in many instances, with fragments of classical architecture seen foreshortened or with trees reduced to a few dry branches. The bodies are fleshy and robust, which contrasts completely with the fragility of Bambaia's limbs, and they wear an expression which has become rather empty from having been imitated from the antique; frequently there is a sentimental drooping of the head and want of firmness in the stability of the whole figure; the men's hair is almost always in thick curls, and the women's in classically waving tresses.

All this also applies admirably to the two bas-reliefs of the Museo Nazionale of Florence, the one from the Carrand collection representing Mucius Scaevola in the customary act, the other a warrior not easy to identify, perhaps Achilles throwing aside his arms indignant at the rape of Briseis. Moreover, as regards the *Mucius Scaevola*, we have the additional immediate evidence of the replica, which is nothing else but the *Antony* of the Cook relief in a different attitude.

In the *Mucius Scaevola*, *Achilles* (?), and *Antony and Cleopatra* we have here likewise other examples of sacrifice for Love or Country to set beside the examples of *Eurydice*, *Portia*, *Lucrezia*, etc. And no doubt the other three reliefs were to take their place in the series already arranged, since they conform to it as regards the artist, the subject, and the dimensional limits.¹⁴

It needs only a few more additions, and the marbles of Antonio Lombardi, scattered to the four quarters of the world, can be mentally reconstituted in the white chambers of the Castello of Alfonso d'Este at Ferrara.

(To be continued.)

⁷ The sculptures, except the *Philoctetes*, are in marble and not in alabaster. But the "camerini d'alabastro" were so called on account of the whiteness of the marbles. In the Esti inventories they are often also called simply "camerini di marmo". Vide L. N. Cittadella; *Il Castello di Ferrara*, 1875, p. 91, 93.

⁸ Paoletti. *Op. cit.*, p. 250-1.

⁹ Besides the three marbles mentioned by me, Schlosser mentions (p. 89) one now lost, which existed in 1524 in the collection of Margaret of Austria.

¹⁰ Burlington Fine Arts Club. *Catalogue of Italian Sculpture*, London, 1913, p. 48.

¹¹ Dütschke, *Antike Bildwerke in Oberitalien*, IV, p. 385, No. 878. The marble was assigned by Dütschke, and also by others before him, to the renaissance.

¹² Burlington Fine Arts Club. *Op. cit.* p. 46, Pl. xx.

¹³ *Ibid.* p. 47, Pl. xxii.

¹⁴ The Cook marble measures 34 by 38 cm.; the Carrand (Bargello) 32 by 22½ cm.; the third, 34½ by 20 cm.

NOTES ON ITALIAN MEDALS—XXV*

BY G. F. HILL

ON THE TECHNIQUE OF THE RENAISSANCE MEDAL.¹

THE observations which are printed here on certain questions relating to the methods by which medals were produced do not pretend, I need hardly say, to be either authoritative or exhaustive. They offer nothing new to the working medallist; but such questions constantly present themselves to the student of medals, and it may be useful to put into print such answers as I have been able to collect in the course of a fairly long study of the subject. The craftsman will doubtless find much to criticize; and for such criticism I shall be only too grateful. Meanwhile, if some of the uninitiated may be reminded, by these notes, that there are more ways than one of producing a medal, and that it is no less slovenly to talk of all medals as being "struck" than it would be to describe etchings as woodcuts, some good will have been done.²

* For previous articles in this series, see *The Burlington Magazine*, Vol. xxxi, p. 99.

¹ On the technique of casting and striking the chief early authorities are Benvenuto Cellini, *Oreficaria* (best edition by Milanesi 1857), and Vasari, Introduction to his *Lives* (cap. II on Sculpture). Both authors are unfortunately much more interested in striking than in casting. Of the former, there is a spirited translation by C. R. Ashbee (*The Treatises of Benvenuto Cellini on Goldsmithing and Sculpture*, 1898). The translation of Vasari's chapter in L. S. Maclellan's *Vasari on Technique* (1907) is, so far as work on medals is concerned, quite misleading, owing to confusion in the use of technical terms. The sketch of the subject by W. J. Hocking in the *Numismatic Chronicle*, 1909, pp. 56 ff. is useful. For the methods of casting in general, without special reference to medals, Mr. H. Wilson's *Silverwork and Jewellery* (2nd. ed., 1912) chapters xxxi and xxxii should be consulted. For extant portraits modelled in wax, as models for medals or as independent works of art, reference may be made to Habich's article on Antonio and Alessandro Abondio in Helbing's *Monatshfte* I (1901) pp. 401 ff.; my description of models in this Magazine for April 1909, pp. 31 ff., and January 1914, pp. 212 f.; Menadier's publication of the Berlin models in *Antliche Berichte*, 1910, pp. 314 ff.; and (for the famous series of portraits at Breslau) M. Zimmer in *Schlesiens Vorzeit in Bild und Schrift*, Breslau, 1887, pp. 591 ff., and Courajod in *Gazette des Beaux Arts*, Vol. 29 (1884), pp. 236 ff. In the Arthur Sambon Collection was a model which, if genuine (I do not condemn it, for I have not seen it), must be the earliest surviving thing of the kind, for it professes to be the model for the Florentine medal of Filippo Strozzi (Sambon Sale, Hirsch, Munich, 1914, lot 11). Otherwise, the earliest model in existence seems to be Mr. Henry Oppenheimer's Negroboni.

² An instance: so distinguished a historian of art as Signor Luzio (*La Galleria dei Gonzaga venduta all' Inghilterra*, 1913, pp. 193 ff.) maintains of the two versions of the well known medal of Isabella d'Este made by Giancristoforo Romano that they show differences which cannot be due to a difference in impression but indicate a difference in dies. Giancristoforo's medals are cast. Assuming that the gold specimen at Vienna is of the time (a point which, considering the way in which the collection was filled with forgeries by Heraeus, is perhaps open to discussion), the differences between it and the other specimens are all such as can be accounted for by any of the manifold methods of altering cast medals. Documents seem to prove that Giancristoforo made a new medal of Isabella in 1505; the

Generally speaking, Renaissance medals were either cast in moulds or struck with engraved dies. The earliest pieces of Italian workmanship which can be called medals, that is to say the two which commemorate the recovery of Padua in 1390 by Francesco da Carrara, were struck from engraved dies. The medals of Constantine and Heraclius which, with others of which no reproductions have survived, were in the Duc de Berri's cabinet in the early years of the 15th century, were probably hollow shells, cast and chased, in goldsmith's fashion, by artists of the Burgundian school. Both these groups of works were exceptional anticipations of kinds of technique which were to come into more general use at a later period; the latter method, indeed, was uncommon for medals before the 17th century, and will hardly concern us here; and the process of striking medals, although it developed legitimately out of the ordinary process of striking coins, was, so far as the history of medals is concerned, later in coming into use than the process of casting. We may therefore consider first certain points in the technique of the cast medals. To produce these, the artist took a flat disc of some material, most usually, to judge from the few examples that have come down to us, black slate. Benvenuto Cellini mentions also bone and black glass; and wood was sometimes used. This was the basis of his model, and also provided the actual field or background surrounding the type. On this he modelled the type, building it up in wax. Doubtless every medallist had his favourite recipe for wax. Vasari in his Introduction says that the wax for modelling generally was mixed with a little tallow (to make it more supple), turpentine (to make it tenacious) and black pitch (to give it a black hue, and also a certain firmness after it is worked, so that it becomes hard). Other colouring matter could be added in powder, when the wax was molten. If, as was usual for small works in relief, like medals, you wanted it white, you used powdered white lead. Benvenuto Cellini gives a somewhat similar recipe: pure white wax, mixed with half its quantity of well-ground white lead and a little clear turpentine. Cellini also describes an elaborate composition with which he coated the wax model of a statue, but it is improbable that anything of the kind was used for small objects. Gypsum and resin were mixed

extant medals, on the other hand, are all too much alike to allow of our supposing that both versions have survived. It is of course sometimes difficult to decide whether a medal is cast or struck, if the casting is very fine and sharp; thus the medal of Cristoforo Madruzzo which is discussed below has been described as struck, whereas I believe it to be only a very fine casting. But in the case of Giancristoforo's medals there is no doubt.

DESCRIPTION OF PLATE OPPOSITE. BRONZE MEDALS IN THE BRITISH MUSEUM

- [A] Leo X. By an unknown Florentine medallist.
[B] Fernando I of Naples.

- [C] Cristoforo Madruzzo. By Pier Paolo Romano.
[D] Giuliano II de' Medici. By the same hand as A.

B

A



A



C



C



D



D



Notes on Italian Medals

with the wax which was used for the so-called stucco-reliefs and portraits, by people like Capocaccia, which became popular in the second half of the 16th century, and from which medals could be cast, though the reliefs were valued for themselves. This produced an extremely durable material.

But, whatever the material, the artist built up with it obverse and reverse of his model either on two separate discs, or on the two sides of a single disc. The Negrobondi model,³ belonging to Mr. Henry Oppenheimer, shows the extraordinary care with which the lettering was done by some artists. On this a strip of parchment has been laid down round the edge of the disc of wood. Radii have been drawn with a blind point from the centre of the disc to the circumference, in order to fix the axes of the letters accurately. Then the letters have been drawn in ink on the parchment, and the wax built up on these drawings. But no other wax model that I have seen shows so elaborate a process. It was quite usual however to draw a couple of incised concentric circles, with compasses as a guide for the lettering; these incised lines reproduced themselves more or less plainly on the final casting.

These incised lines, in one instance, attain the dignity of a mark of authorship. Kenner, in his study of the medals made by Leone Leoni for the Imperial Court,⁴ has shown that a certain number of the large cast medals by this artist, representing chiefly Imperial personages, have not merely the usual couple of incised circles, between which the letters of the inscription are placed, but a third, inmost one, drawn very close to its neighbour. In the narrow space between these two circles Leone was accustomed to place his signature, as on the medal of Ippolita Gonzaga. But this actual signature seems to have been confined to his medals of private persons. The medals of Charles V, of the Empress Isabella, of Don Philip, of the Emperor Ferdinand I, all have this double inner circle, but no signature. Kenner's suggestion, which seems plausible, is that the artist was not allowed to place his signature in such close proximity to the portraits of these exalted personages,⁵ but that he nevertheless drew the extra inmost circle as a sort of artist's mark. This third circle is certainly, so far as I know, not found on the medals of any other artist. It is of course only visible on the finest specimens, like those in the Vienna collection.

On certain medals, though not on any of an early period, the bust appears to encroach on

the inscription; for instance, on the medal of Niccolò Madruzzo by Antonio Abondio,⁶ portions of the lettering are actually covered by the head and left shoulder of the portrait; and again in the medal of Cardinal Cristoforo Madruzzo by Pier Paolo Romano, which is illustrated here [PLATE, C], some of the letters are partially covered in the same way, while others have been placed actually over the bust. What happened was doubtless this: the artist modelled his inscription on the disc, leaving room, as he supposed, for the bust within it. He then modelled the bust separately and transferred it to the disc; but now he found that the bust was so large that it covered part of the inscription. Where the letters were not so much covered up that they could not be read, he left them alone; but when they were entirely covered, he remodelled them, as he has done in this medal of Cristoforo Madruzzo, actually on top of the bust.

There is evidence of another kind which shows that inscriptions and bust were modelled separately, the former being modelled on a ring fitting round the latter.⁷ Amadeo da Milano, a jeweller turned medallist, and a poor one at that, made his inscription on a separate ring, probably even cut it on a ring of metal. This was fitted round the disc on which was the model of the portrait, and the two impressed into the mould together. In different specimens of the same medal the ring is not always in exactly the same position, as is proved by the fact that the inscription does not always begin at exactly the same point in the circumference. Clearly then the inscription-ring must have been movable. The same process was employed by some of the medallists who worked for Pope Paul II, and doubtless by others. But it was fortunately only the exception; for every process which disintegrates the execution of a design into independent parts tends to destroy the unity of composition.

When the artist desired to give a border to his design he could, of course, model the border in wax. But he could also impress the border, cut or modelled in relief in some hard substance, separately in the mould, as in the process just described for the separate inscription-band; and it is not improbable that this was frequently done, as in the style of border of large pearls on a raised band which was introduced by Pastorino of Siena. Or he could carve or turn the border in the actual disc of wood or bone or metal on which he worked his model. This is almost certainly the method by which medals with what we call moulded borders were produced. Thus a fine medal of Fernando I of Naples [PLATE, B] shows marks of turning in the moulded border on the obverse and over the whole of the plain back. Two large

³ *The Burlington Magazine*, April 1909, pp. 31 f.

⁴ *Vienna Jahrbuch*, xlii, pp. 55 f., esp. p. 65.

⁵ Kenner did not know at the time he wrote that Leone signed his smaller medal of Charles (with the reverse *Salus Publica*) actually on the truncation of the bust. See *The Burlington Magazine*, May 1909, p. 97. But in such a place the signature does not strike the eye.

⁶ *The Burlington Magazine*, October 1913, p. 39.

⁷ *The Burlington Magazine*, January 1909, p. 216; *Numismatic Chronicle*, 1910, p. 368.

Notes on Italian Medals

rather coarse, but very vigorous medals of Giuliano II de' Medici, son of Lorenzo and Duc de Nemours, and of Leo X, which are also reproduced [PLATE, A, D], plainly show the turning marks on the field. These were all built up on discs of wood.⁸

In Germany the medal originated in one of two crafts, sculpture or goldsmithery. Normally, therefore, the models for German medals were made in wood or in fine stone, the materials natural to these crafts. The predominance of the wax model in Germany dates from the decline of the art, and was probably due to Italian influence. The result of the use of more durable material was that a far larger proportion of the original models were preserved than is the case with the Italian branch. One may add that the number of forgeries is proportionately large.

Many of the German models, in fact the majority of the earlier ones, bear no inscription, or, if they do, it is incised, and was probably cut after the casts had been made from the model. The fact is that the letters were impressed in the mould after the model had been impressed and taken out. Hagenauer, for instance, used type for this purpose, it would seem.⁹ Christoph Weiditz, on the other hand, carved his lettering on the wood model. Obviously the latter was the process more likely to produce a good result—on the principle, already stated, that anything in the way of separate punches in the preparation of a design is liable to destroy its unity.

I have said nothing of the actual tools used in building up the wax model; they have probably been more or less the same from the earliest times. The extraordinary precision obtained by the old modellers seems to indicate the use of quite sharp-edged instruments; or else, as Mr. Henry Wilson suggests to me, it may have been obtained by working on the design *in the reverse* in some fairly hard material, such as plaster. The stages of the process would be these: you first build up your wax model; then you make a plaster mould from this; you work on this mould to obtain definition; and then you press your wax for the model into this mould, and when it has taken the impression remove it. This model could then be used for the *cire perdue* process (though, as is said below, it is improbable that this process was much employed by the early medallists). If a sand mould was used, a new plaster positive would be taken from the

retouched mould; this positive, having been retouched, would be used to make the impressions in the sand mould. (No such plaster models of an early date have survived.) Mr. Wilson adds:

"I strongly suspect that some of the finely finished wax impressions which remain have been made in sulphur moulds taken from a chased and highly finished original in metal. The surface of the sulphur is so velvety and precious, besides being hard, that when very slightly oiled, the wax impression seems almost to receive some of the bloom of the sulphur. In Italy of course sulphur was much used."

And now, how was the mould made?

In the last chapter of the *Book of the Art*, by Cennino Cennini¹⁰—which was finished in 1437—is a recipe for making moulds for taking impressions of seals or coins. Cennini knew nothing about medals, but the material he describes would serve equally well for that purpose. It is made by mixing fine ashes in water, drying the precipitate in the sun, and pounding it into a paste with salt and water; the impression made in this paste was allowed to dry without fire or sun, and would serve for casting in any metal, silver, lead or what you will. It was strong and would stand any strain. Benvenuto Cellini, from whom we should expect similar information, was unfortunately so proud of his achievements in the art of striking medals that he gives much more attention to that than to casting. The moulding material which was used in his day was either a tufa sand—the best he knew was found on the shore of the island in the Seine at Paris, near the Sainte Chapelle—or else a mixture of gesso, pith of sheep's horn, tripoli, and pumice ground up with water. The medal was cast in moulds of some material of this sort; we shall see later that even if it were to be a struck medal, the blank was first cast in the desired form, so that the dies in striking should suffer the less strain.

The two sides of the model having been impressed in the moulding material and removed, these two moulds were joined together, and the molten metal poured in. It is improbable that the *cire perdue* or waste-wax process was employed by early medallists—the process, that is, in which the complete model was enclosed in moulding material, and the mould then heated so that the wax was melted and ran out.

Although hollow shells, made by casting the two sides of a medal separately and joining them together by their edges, are quite exceptional before the 17th century, it is quite common in the 16th to find such hollow castings of single sides. They are often so fine that nearly every detail is as plain on the back as on the front; that side of the mould which produced the hollow back was evidently an exact positive reproduction of the model of the front.

The most skilful bronze casters attained such

⁸ The medal of Giuliano has been condemned by Armand as a "restitution" of later date than the 16th century. (II, p. 94, note on No. 4.) If so, that of Leo X must also be condemned; for the two are obviously by the same hand. Armand, however (I, p. 159, 10), thinks the latter may be by Francesco da Sangallo. I agree with Fabriczy (*Italian Medals*, p. 143) in thinking that the medal of Leo X is the best of that Pope, and that both pieces are of 16th century origin; but it is curious that Fabriczy also has failed to see their resemblance in style to each other.

⁹ So Habich, *Jahrb.* xxxiv, p. 5; in apparent contradiction, however, to xxvii, p. 258.

¹⁰ See the translations by Lady Herringham (1899) or Moltz (Paris, 1911).

extraordinary efficiency that it is not infrequently very difficult to say whether a medal is cast or struck. The Germans, admirable craftsmen as they were, generally surpassed the Italians in this particular branch of their art, if in no other. The ideal medal, from the technical point of view, is surely one which is cast so well that it is unnecessary to retouch the surface with the graver in order to remove flaws caused by air-bubbles or grains of sand in the wrong place. For the more such re-touching or chasing is done, the less is preserved of the delightful warm surface due to direct contact of the metal with the smooth surface of the mould, which in its turn reproduces the surface of the original wax model. There is an extraordinary difference between the work of different medallists in this respect. Sperandio, for instance, or Laurana or Pietro da Milano produced such rough castings that they usually required chasing over every square millimetre to make them at all presentable. Even when this work was done by the medallist himself, and not by some other person, it did not add to the quality of the finished product.

From a metal cast made from the original wax model, whether this cast were made as a complete medal, or with the two sides separate, another mould could be made. It is probable that the wax model could seldom be used more than once, and that the medallist would keep casts, say in lead, of the two sides of his medals, ready for use to make new moulds when occasion required. He might, like the Florentines of the end of the 15th century, want to use the same reverse for different obverses. He would take, say, his cast of the Three Graces from his medal of Giovanna Albizzi, work out the inscription in the mould, work in another one and fit this new reverse to his portrait of Raphael Martin.¹¹ And it is not unreasonable to suppose that he would have little scruple in borrowing not merely his own but somebody else's design in this way. Still, though combinations of obverses by one man with reverses by another are of course innumerable, most of them are late, belonging to a time when both the artists concerned were dead.

These late casts, whether representing legitimate or illegitimate combinations, are the bane of collectors. It is safe to say that at least seventy-five per cent. of the medals in any old collection are not

¹¹ *The Burlington Magazine*, January 1914, p. 211.

DEGAS

BY WALTER SICKERT

IT is obvious that I owe to the English-speaking world a note on my recollection of Degas while my memory is still vivid. What is desired in these cases is as much first-hand matter as pos-

sible. Only in some modern private collections, formed with connoisseurship, where bad casts have been weeded out, is the percentage of good ones higher; and every collector who is also a student of medals, though he may not show any but his best casts, has a number which he preserves for lack of better specimens. Experience is of course the only master that can train the eye to detect the late from the early casting. But it is necessary to discount the pretensions of those connoisseurs who profess to be able to decide off-hand on the age of a piece, and, if it is a reproduction of a 15th century medal, to say whether it was made in the 16th, 17th, 18th, or 19th century. A well known craftsman has made, from the Victoria and Albert Museum specimen of Pisanello's medal of Sigismondo Malatesta, a cast in bronze, of which I defy anyone to prove the modernity, apart from the maker's own testimony.

One method of testing late casts is by their dimensions.¹² If an original medal (A) is reproduced by casting, the metal of which the reproduction (B) is made shrinks very slightly in cooling. If a third piece (C) is cast, not from A but from B, its shrinkage will make it still smaller. Thus the more stages there are between a medal and its original, the smaller it will be. But it is not sufficient to take the diameter from edge to edge, for accidental inequalities, or the more or less extensive trimming of the edges, will mislead. The only satisfactory method is to take the same points in the interior of the field of two medals, one of which is admittedly early, and measure them with a micrometer. If a falling-off in the dimensions is accompanied by a weakness and slurring of details, we may be assured that the smaller medal is the later. But only the cumulative evidence of dimensions and clearness of details not due to chasing can count as conclusive. All metals do not shrink equally; a quite modern cast may have been made from a fine original of the 15th century, and therefore be much nearer in quality to the artist's work than a 16th century casting from a less fine specimen of the same medal; a rough cast, of late date, may have been skilfully chased. There are in fact a dozen pitfalls for the unwary.

(To be continued.)

¹² See N. Rondot in *Revue Numismatique*, 1895, pp. 403-416. For any cast not made from the original model, the word "after-cast" seems to be the most convenient term. The German term is *Nachguss*, the French *surmoulage*.

sible, and in the smallest compass. I propose therefore to record briefly, and to expound not at all, or as little as possible.

I was fortunate in having received from my father, who had studied at Couture's, and was

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more an antique Parisian than a Dane, and from Otto Scholderer (see Manet's "Atelier aux Batignolles") an excellent preparation for the reception of the teachings of Degas. In 1883, the year in which the portrait of Whistler's mother was exhibited in the Salon, Whistler asked me to take charge of the picture, which I did, crossing by Dieppe. I have a clear recollection of the vision of the little deal case swinging from a crane against the star-lit night and the sleeping houses of the Pollet de Dieppe. Whistler had given me letters to Degas and Manet, and copies of the famous brown-paper catalogue of his etchings to present to them, and I was to say to them that Whistler was "amazing". I alighted in Paris at the Hôtel du Quai Voltaire as the guest of Oscar Wilde, whence I paid my first visit to Degas, first at his flat in the rue Pigalle—"mon rocher de Pigalle" I have heard him call it—and then, as the reader will see, by appointment at his atelier in the rue Fontaine S. Georges.

Degas, whose perpetual characteristic was a rollicking and somewhat bear-like sense of fun, half regarded, and half affected to regard me, erroneously I fear, as the typical and undiluted Englishman, much as Gavarni always addressed his friend Ward as "l'Anglais". I prefer to give the account of my first visit through two sufficiently piquant distorting media, to give Oscar Wilde's account of Degas's later story to him. Degas alleged himself to have been disturbed too early in the morning, by a terrific knocking and ringing. He had opened the door himself, his head tied up in a flannel comforter. "Here at last", he had said to himself, "is the Englishman who is going to buy all my pictures". "Monsieur", he had said, "je ne peux pas vous recevoir. J'ai une bronchite qui me mène au diable. Je regrette". "Cela ne fait rien", the Englishman is here made to say. "Je n'aime pas la conversation. Je viens voir vos tableaux. Je suis l'élève de Whistler. Je vous présente le catalogue de mon maître". Degas willingly specialised in an imitation of the English method of pronouncing the letter R, making of it something like a soft ch, as "maïtche". The visitor had then entered, had proceeded silently, and with great deliberation ("Il n'a pas desserré les dents") to examine all the pictures in the flat, and the wax statuettes under their glass cases, keeping the invalid standing the while, and had ended by "Bien. Très bien. Je vous donne rendez-vous demain à votre atelier à dix heures".

The facts are singularly exact. I have seldom known a game of "German scandal" in which less distortion had taken place. From that time until my last visit to him, Boulevard Clichy, shortly before the war, I had the privilege of seeing constantly, on terms of affectionate intimacy, this truly great man. "J'ai beaucoup changé", he had said, and, whatever draught of grief was

to be mine at his dissolution I drank to the dregs on that day, as I passed down the Rue Victor Massé, and saw the demolished walls of the apartment that had been, since my youth, the lighthouse of my existence. Never again was I to enter the little anteroom where Forain's last published drawing was lovingly laid on its *soigné* pile. A polished mahogany table was affected solely to that use. Never again should I hear old Zoë say, "Monsieur Degas est en courses : il ne va pas tarder de rentrer. Vous resterez à dîner n'est-ce pas ?" Nor anticipate the feast of instruction and amusement of which I now held the grateful certainty. Fantin-Latour said to me once of Degas : "C'est un personnage trop enseignant", thus noting a defect which was to me precisely the quality.

He would always bombard me with stories about Englishmen he had known. An English painter of his friends had succeeded in getting a small still-life of a beefsteak skied in the Salon. He would turn, beaming, to every one he met, with the question "Avvy voo voo (vous vue) mon entchecoat (entrecôte)?" When, after 1870, Degas met my compatriot again for the first time, the Briton had greeted him, still beaming, with :—"Eh bien ! J'ai suivi vos désastches (désastres) dans les journaux".

My second meeting with Degas was at Dieppe in the summer of 1885, when we learned with delight that he was staying with the Ludovic Halévys, next door to Dr. Blanche's chalet on the sea-front by the Casino. It was in Jacques Blanche's studio in the Chalet du Bas Fort-Blanc that Degas drew the pastel group that appears as "Ritratti", in the Italian brochure of reproductions of his work, one figure growing on to the next in a series of eclipses, and serving, in its turn, as a *point de repère* for each further accretion. In the order of age the figures were :—Monsieur Cavé, who had been Minister of the Fine Arts under Louis Philippe, and was a friend of Gavarni's, Ludovic Halévy, Gervex, Jacques Blanche, and I and Daniel Halévy. This drawing Degas presented with a profound bow to Madame Blanche when it was finished. Ludovic Halévy pointed out to Degas that the collar of my overcoat was half turned up, and was proceeding to turn it down. Degas called out : "Laissez. C'est bien." Halévy shrugged his shoulders and said, "Degas cherche toujours l'accident". That summer, I remember, Degas was always humming with enthusiasm airs from the Sigurd of Reyer.

We went out in a party one day with the vague intention of sketching, into a field behind the Castle, and it was here that Degas said to me a thing of sufficient importance never to be forgotten. "I always tried", he said, "to urge my colleagues to seek for new combinations along the path of draughtsmanship, which I consider a

more fruitful field than that of colour. But they wouldn't listen to me, and have gone the other way". This, not at all as a grievance, but rather as a hint of advice to us, to Broutelles, to Helleu, Ochoa, Jacques Blanche and me. He came to see my sunlight pochades in the Rue Sygogne and commended the fact that they were "peint comme une porte". "La nature est lisse", he was fond of saying. He referred me to Boudin. "Mais tout ça", he said, "a un peu l'air de se passer la nuit". I was expecting Whistler on a visit, and Degas, talking of him, said, "Le rôle de papillon doit être bien fatigant, allez ! J'aime mieux, moi, être le vieux bœuf, quoi ?" I had the immense satisfaction in this, the last summer of my father's life, of introducing him to Degas, when Degas and I happened on my father, who was drawing a pastel of the Quai Henri IV from the fishmarket.

When, in the same autumn of 1885, my wife and I visited Degas in Paris I asked him what he thought of Oscar Wilde. "Il a l'air de jouer Lord Byron dans un théâtre de banlieue".

He spoke with enthusiasm of Thérèse and sang the lines

Là-bas dans la vallée
Coule claire fontaine (bis)

from "J'ai tué mon capitaine".

"Je veux", he said, when he was showing us his pastels, "regarder par le trou de la serrure". This expression, when promptly and duteously retailed by me in London, was received with raised hands by the English press. The somewhat excusable prurience of our Puritans could not conceive of anything being seen through a key-hole but indecencies, and on the strength of this subjective and mathematically erroneous opinion, Degas was promptly classified as a pornographer. "Qu'est qu'ils feraient à l'Académie Royale si je leur envoyais ça ?" he asked me. "Il vous mettraient sûrement à la porte !" "Je m'en doutais. Ils n'admettent pas le cynisme dans l'art".

"Dans la peinture à l'huile il faut procéder comme avec le pastel". He meant by the juxtaposition of pastes considered in their opacity. It must be remembered that I am only recording what he said at a given date, and to a given person. It in no wise follows that, by advising a certain course, he was stating that he had himself refrained from ever taking another. And again, "On donne l'idée du vrai avec le faux", which I only understood a week ago.

He said that George Moore was very intelligent. He said that the art of painting was so to surround a patch of, say, Venetian red, that it appeared to be a patch of vermilion. He said that painters too much made of women formal portraits, whereas their hundred and one gestures, their *chatteries*, &c., should inspire an infinite variety of design : "J'ai peut-être trop considéré la femme comme un animal", he queried some years later.

"J'ai beaucoup de peine à me mettre au travail le matin", and as much in leaving off was implied. Later, when his eyes were already troubling him—he was very much hindered by a blind spot, the circumventing of which caused him endless fatigue—he said his one joy was to "grimper à l'atelier". He spoke of this when he was in the seventies, in the gleeful tone which a young man would use in speaking of an escapade. "Travailler encore un peu avant de mourir". "Une fois que j'ai une ligne, je la tiens. Je ne la lâche plus".

I remember the last time I was in the studio, upstairs in the Rue Victor Massé, he showed me a little statuette of a dancer he had on the stocks, and—it was night—he held a candle up, and turned the statuette to show me the succession of shadows cast by its silhouettes on a white sheet.

We were walking one morning down from Montmartre to go to Durand Ruel's. Degas was dressed in a grey flannel shirt, a muffler and a suit that might almost have been ready-made. "Ce n'est pas", I said, stopping as one does on the Continent, "Sir John Millais qui se présenterait chez Monsieur Agnew fichu comme vous l'êtes". He pulled up with mock indignation :—"Monsieur ! Quand un Anglais veut écrire une lettre, il se met dans un costume spécial, fait pour écrire une lettre, et après il se rechange. Être foutu comme quatre sous, et être le grand Condé ! Voilà l'affaire ! Dites ?" He would now and again, in compliment to my nationality, recite the legend that appears to have impressed him most at Brighton : "Ond *please* (with great emphasis, and an air of pathetic entreaty) hadjust yure dress biffore leaving". "Quand un Anglais", he once said, "ne joue pas la comédie pour les autres, il se la joue pour lui-même."

I remember a clean-shaven Forain walking one night into the Rue Victor Massé, after a visit to England. We neither of us recognised the keen face, which smacked at once of the bishop and the jockey, till we heard the agreeably grating tone of the well known *trainante* voice :—"Oui, Monsieur Degas, en Angleterre l'homme bien est toujours rasé". "Eh bien, Monsieur Forain, en France c'est exactement le contraire. En France il n'y a que les domestiques qui sont rasés". Degas was an acharné conservative, and all for the old ways, and the French ways at that. "Non, Monsieur ! Nous ne dressons pas pour dîner !" Coffee should be served at table. Do not break up the thread of the party. *Scheuch nicht den holden Traum*. "Quand on est dans un pays on prend les mœurs du pays où on se trouve". His record as *personnage enseignant* must have been when he corrected my pronunciation of the word "Byron". "Nous disons Lor' Biron", somewhat tartly. He was extremely catholic in his appreciation of other people's work. It was for years a matter of amazed awe to us, "young lions of the Buttery", that

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Degas had insisted on qualities in the painting of a waterfall by Frank Miles. The reader may not, I think, conclude from this that he had any tenderness for *The Gardener's Daughter*, or for *I've been roaming*, by the same hand. But there is the fact, in all seriousness.

He took me to the great exhibition which we entered by the Trocadéro, where countless families were picnicking on the grass. "C'est l'âge d'or en bronze !" We studied the British section with some care. He admired a picture of a country wedding by James Charles, and said, I remember, that the picture would have been better on a somewhat smaller scale. I expressed my admiration for Orchardson's marvellous *Master Baby*. He agreed, but had liked other things of his better, which puzzled, and still puzzles me. But this is neither here nor there. Before Whistler's *Lady Archibald Campbell* he said, "Elle rentre dans la cave de Watteau".

"Sacré Monet", he said to me once, in a burst of playful and admiring jealousy, "Tout ce qu'il fait est toujours tout de suite d'aplomb, tandis que je me donne tant de mal, et ce n'est pas ça" ! Of Sisley he said that the *terrains* always remained somewhat fluttering and wanting in *assise*. Of the school of Vuillard he said he had only one reproach to make. Pointing to a drab, and pale, and rather dingy bottle of white wine on the table, he said :—" Ils feraient de ça un bouquet de pois de senteur ". His whole-hearted adoration seemed, among the moderns, to be given to Millet, to Ingres and to the earlier Corot, and Keene, of course, he loved. He hated the "arty" and all exaggerated manifestations of æsthetic sensibility, real or affected. I said once, I couldn't see that So-and-so, who was at the time *le chouchou d'un cénacle*, was a genius. He said, drily, "Monsieur, ce n'est pas un génie. C'est un peintre". I remember, at a private view of some landscapes with water, where two or three ladies were sitting on separate poufs in silent ecstasies of artistic *recueillement*, he said to me, " Je n'éprouve pas le besoin de perdre connaissance devant un étang ".

He was an *enragé* collector. At the rue Victor Massé he had three suites of apartments, one to live in, the one above for his collection, and, at the top of the house, his studio. I have sometimes in the second apartment threaded my way with him, by the light of a candle, through the forest of easels standing so close to each other that we could hardly pass between them, each one groaning under a life sized portrait by Ingres, or holding early Corots and other things I cannot remember. Among them was one picture, by himself, of a woman playing the piano, and he told me with glee that a musician had recognised the score of music in his picture as "du Beethoven."

Upstairs I watched him with interest one day

when he was glazing a painting with a flow of varnish by means of a big flat brush. It represented a lady drifting in a picture-gallery. He said that he wanted to give the idea of that bored, and respectfully crushed and impressed absence of all sensation that women experience in front of paintings. As he brought out the background in a few undecided strokes, suggesting frames on the wall, he said with irrepressible merriment, " Il faut que je donne avec ça un peu l'idée des Noces de Cana ". There you have Degas.

He said that Manet had a charming expression. In speaking of a hunchback, for instance, he would say, " Ça a son chic ".

He loved stories about Courbet. Every school boy knows that Courbet had a way of starting a landscape, especially a sunlit waterfall, on a canvas painted black. " Je fais ", Courbet would say, " comme Dieu. Je tire la lumière des ténèbres " ! Or, speaking of some world wide name, Veronese or another, Courbet would say : " En voilà encore un qu'il faut que je tire au clair " ! And Degas would cover his eyes with his hand to laugh his fill. One day Courbet refused to permit the admission, to an exhibition of his pictures that he had not finished hanging, of an impatient group of quidnuncs. On second thoughts he asked, " Qui sont ces messieurs ? " " Monsieur Courbet, ce sont les membres d'une société de tir ". " Faites entrer ces Messieurs ! Ces des gens qui voient juste " !

His story of his personal knowledge of Ingres must have been told in French by better pens and better memories than mine. Degas made the acquaintance of Ingres, as a quite young man, by obliging the master in a very effectual manner. Ingres wanted to borrow some of his own canvases for the great Exhibition. An owner, who was afraid of fire in the wooden barracks erected, refused the loan. Degas, who knew the owner, persuaded him that the desire of Ingres must be taken as a command, and Ingres appreciated the intervention. Ingres asked Degas what profession he proposed to adopt, who answered that of a painter. " C'est grave ", said Ingres, " très grave. Enfin, faites toujours des lignes, beaucoup de lignes ". Degas was present when Ingres fell with an attack that was to prove fatal, and went himself to fetch Madame Ingres round to the Quai Voltaire.

Degas described a scene at the studio of Ingres when the master had a kind of private view of a number of his pictures which were hung on the walls. There were such subjects as *Jupiter*, and, I think, *Homer*, and so on, and also the *Bain turc*, an agglomeration of nudes. A Burgess of some importance, passing with the master from the bearded heroes to the nudities, ventured on some gesture approaching a chuckle or a nudge, as who should say " Sly dog ", or words to that effect.



PORTRAIT OF A LADY SEATED BEFORE A WINDOW OVERLOOKING THE TUILLERIES GARDENS, IN GOLDEN-BROWN AND BLACK, 1870, 23 X 18 IN. (MISS M. E. G. KNOX)



COMPOSITION IN CLEAR YELLOW, REDS AND GREYS. PASTEL ON PAPER. 41 1/2 IN. x 21 1/2 IN. x 15 IN. (MR. C. J. STONE)

"Monsieur", Degas heard Ingres say, as he drew himself up to his full height and bowed stiffly, "J'ai plusieurs pinceaux". "Voilà un Monsieur avec lequel on ne plaisantait pas", Degas said to me in the Louvre, before the portrait of Ingres.

Talking of Homer, I remember Helleu said to Degas in his old age, "Monsieur Degas, vous avez l'air de Homère". "Eh bien! Je ne suis pas plus gai pour ça". I remember how Degas took the trouble to write down for me a phrase that particularly delighted him. "Far tutti mestieri svergognati per compar onoratamente". His delighted relish of a phrase like that paints the man as accurately as anything.

Degas had the good-nature and the high spirits that attend a sense of great power exercised in the proper channel, and therefore profoundly satisfied. The sensation that seemed to me to be perpetual with him was comparable to the irrepressible laugh of a boxer who gets in blow after blow exactly as he intended. He earned his living largely. His intellectual vitality, assimilative and creative, was so intense and so absorbing that it seemed he could not be bothered with any of the expensive apparatus of vanity and pleasure which, to less generously endowed natures, seems a necessary compensation. There was his work, and, when his eyes were tired, there was conversation, there were endless rambles through the streets of Paris, and long rides in and on omnibuses. "Je n'aime pas les fiacres, moi. On ne voit personne. C'est pour ça que j'aime l'omnibus. On peut regarder les gens. On est fait pour se regarder les uns les autres, quoi?" And to what good effect he did so we all know.

A painter has over a "public man" the advantage that he is not compelled to spend so much valuable time in "clearing" his personal character in the law-courts, and in being photographed after each clearance. It is unnecessary to defend a man's memory against those who do not know him. Paris was well aware of Degas, and surrounded him with the profoundest veneration, fear and affection. We read the other day in the English papers that Degas was a "recluse". What more natural, then, than to collate him with Matthew Maris? Were they not recluses both? What could be simpler? And are not all recluses somewhat suspect? Has not exclusiveness always seemed a deplorable eccentricity—to the excluded?

English critics have forgotten the derivation of the word artist, which means in Greek "joiner". Degas was typically the man who joins together firmly an immense quantity of first rate material, while Matthew Maris spent half a century washing away, or pulling to pieces, in other words, a

microscopic quantity of the flimsiest material imaginable. We may be fighting all over the globe, but we shall remain, in criticism, a right little, tight little island.

Much useless ink has been spilt by the above-touched-upon journalists on the subject of Degas's *brusquerie*. In all the years I knew him, I have known of two instances only of severity in his conduct to friends. In the one case a writer had mentioned in print an act of generosity on the part of Degas, which inevitably conveyed a reflection on a third person. Degas considered this a public betrayal of his private affairs, outside the function of a critic, and refused to see the writer again. It seems difficult to see where the hardship in this decision lay, since Degas, by condoning the indiscretion, would have become a party to it. In the other case Degas had sat for his portrait on the understanding that the portrait was not to be exhibited or published during his lifetime. The painter was free to accept or decline the condition. He accepted it, and there was a leakage, a reproduction was published in a magazine. Degas held the painter responsible, and refused to see him any more. If friendship is a form of communication, it is difficult to see how it can be continued after a discovery that both parties are not using the same code. Decision in matters of this kind is rather salutary than otherwise.

Of *brusqueries* that were *bon enfant* hints, by a man of impeccable politeness, was the famous "Est-ce que nous vous dérangeons?" "Beaucoup"! If the greatest painter of the age, who happens not to keep a footman, may not, in broad daylight, say that he is occupied, when, in God's name, is it proposed that he should paint?

Degas had a passionate love and respect for the army, and a comprehension of its supreme importance, which must have seemed to the peace-cranked "intellectuels" (excusez du peu) of the first years of this century somewhat unreal and unrelated. They know better now.

He was fond of pointing out the fundamental error of conception in Zola's "L'Œuvre". Zola wrecks the Neo-Innocent painter, who is the hero of the novel, on the rock of a great synthetic effort, where, properly to characterise the movement, he should have come to disaster on dissipation of effort, a kind of running to seed in sketches. Degas was also never tired of quoting the force and concision of Bacon's "*homo additus naturæ*", thus putting the kybosh, by implication, on Zola's lumbering, and too-often-quoted, "*La nature vue à travers un tempérament*", if that is the phrase.

ENGLISH PRIMITIVES—VII BY W. R. LETHABY

THE ENGLISH SCHOOL IN SWEDEN AND NORWAY.

BEFORE my last part was completed I had just time to read Mr. Andreas Lindblom's important work on mediæval painting in Sweden and Norway, which is largely concerned with questions of English and French influence.¹ I put them in this order because apparently English influence was the earlier to make itself felt. A fuller examination of the paintings which followed the traditions of the English school seems desirable, and incidentally it will be a review of Mr. Lindblom's work from this aspect. Although England was in the main a debtor to the art of Europe she again and again contributed some special energy to the common stock. When in the 7th century a strong centre of Christian culture was formed in Northumbria it produced for a time some of the greatest minds in Europe, and this culture was largely drawn upon by Charlemagne in the formation of the great monastic school of the continent. In the 12th century the number of great new churches built here seems to have been greater than in any other country, and this outburst of activity must have reacted on the continent.² From this time English influence was particularly strong in Norway as the Scandinavian writers allow.³ Mr. Lindblom says:—

In every branch of Norwegian mediæval art the influence of England may be affirmed. For long this influence in architecture has been known. For the development of sculpture, as Mr. Fett has shown, the schools of Wells and Lincoln had capital importance, and in the 13th century a great number of English works were imported into Norway. A chalice which still exists was probably the work of the famous Nicholas of Hereford.

A beautiful English Psalter, which is said to have belonged to the wife of King Haakon, is also preserved. Mr. Lindblom dates it c. 1225, but it seems to me to be later work, say 1250.

It was from England at the dawn of the Middle Age that Norway received its strongest impulses. It had been England which principally christianised Norway and founded there a certain number of conventual houses. The Norwegian church was in the most intimate relation with that of England, and several Englishmen occupied bishopricks in Norway. The first bishop of Stavanger amongst others was an Englishman and his cathedral was consecrated to St. Swithun. In 1194 Martin, the English chaplain of the king, became bishop of Bergen. During the period 1217-1297 Norwegian priests went to England not less than seventeen times on diplomatic missions. The commercial relations were also important for the introduction of English culture in Norway and traces of this influence are found in all branches of political and intellectual life.

¹ *La Peinture Gothique en Suède et en Norvège*. Par Andreas Lindblom. Wahlström and Widstrand, Stockholm, and Bernard Quaritch, 1916.

² English silverwork seems to have had a special reputation from an early time (Dalton, *Byzantine Art*, 1873), and in the 13th century English embroideries were famous as *Opus Anglicanum*.

³ In the 10th and 11th centuries there had been much Scandinavian influence on England which may be traced in the stone monuments such as Gosforth Cross.

In the Museum at Christiania is the leaf or door of a tabernacle retable from the church of Faaberg in Norway. It was referred to and illustrated in my article V, but must here be described at greater length. On what was the outside of the door when it was closed is a fine bold painting of St. Peter. It was attached at the left to another leaf presumably narrow. Mr. Lindblom has pointed out that the painting is in "the style of Matthew Paris", and that it must have been imported into Norway. Matthew Paris visited Norway on a mission to regulate the monasteries in 1248; he arrived in Bergen and then went to Trondhjem, returning to England in 1249. As Mr. Lindblom says:—

Without a doubt the sojourn in Norway for nearly a year of one of the most cultivated persons in Europe must have left its traces.

The western front of Trondhjem cathedral was begun in 1248, and Mr. Fett has suggested that Matthew Paris may have given a sketch for it:—

The theory is plausible, but alas! only a hypothesis.

At this time the relations between King Haakon of Norway and Henry III were close and cordial. In 1236, as pointed out by Mr. Lindblom from English records, Henry III had a seal like his own made to give to King Haakon, and in 1251 he commanded Edward of Westminster (a goldsmith, not, as Mr. Lindblom calls him, "one of the painters the most employed by Henry") to make a crown like his own for King Haakon. Even the palace of Bergen imitated Westminster.

The Faaberg panel is about 2½ feet wide by 6 feet high, and has a low trefoil top. It is of oak, and made up of three boards jointed in the direction of the length. The joints are very close and skilfully made, but they are not quite parallel to the sides of the door. On the inside there were three tiers of subjects in relief set against a patterned silvered ground divided by ledges on which was lettering white on black. The whole was surrounded by a border or frame. At the top was an Angel, in the middle tier were represented the Annunciation and Visitation, and at the bottom were the Magi. Of the inscription relating to the last the letters [BALT]AZAR MELCHI[OR] are preserved.

As Mr. Lindblom shows, the door belonged to a tabernacle which doubtless contained a statue of the Virgin. The subjects of the reliefs agree exactly with those on the folding wings of three or four 13th-century small tabernacle ivories in the South Kensington Museum which contain standing statuettes of the Virgin carrying the infant Christ. The altarpiece must have been of the type of these tabernacles, having folding doors with relief subjects on their inner side enclosing a statue of the Virgin. The complete series of subjects on these ivories contains *The Annunciation, Visitation, Three Kings, Nativity and Presentation*. It may

now be suggested that the celebrated *Mariola* by Walter of Colchester at S. Albans was of this form. I find a confirmation of this in the painted *S. Faith* at Westminster which is an altar piece representing a figure standing under a tabernacle.⁴

The figure of S. Peter on the outside of the Faaberg panel is described as:—

A painting of the greatest interest upon a deep crimson ground, having a white tunic, girdle, and mantle, the latter being held by a cord. The tunic is slightly modelled with a tint of green-grey and is spotted with red-brown dots in groups of three. Above and below the figure are bands of green on which are scrolls of foliage ("garlands of acanthus") in white. It has the mark of special elegance both in colour and form, the drawing is executed with a dexterity worthy of a Japanese, and the manner of treating the colours with a thin tint shows refined taste. This superiority of execution joined to the fact that it is a work apart makes one suppose that it was imported, having been executed in the artistic circle of which Matthew Paris was the centre at the Abbey of S. Albans, and it may well be believed that it was by his intervention that the work was brought to Norway. It may be dated at the middle of the 13th century.

The silvered ground against which the reliefs were set is described as ornamented with engraved "garlands of acanthus of remarkable elegance". Fortunately the same phrase is used of the stiff scroll foliage of Early English type which decorated the outside of the same door [see my article V]. Further a diagram is given of part of the decoration, described in similar words, of the silvered ground of a fine painted frontal of Hitterdal. This has strongly drawn scrolling foliage of an Early English type relieved by cross-hatching like grisaille glazing. Most of the earlier works described by Mr. Lindblom have grounds of patterned silver, varnished over with a transparent brown. I am entirely convinced that Mr. Lindblom is right in thinking the Faaberg painting a work of the S. Albans School. The whole tabernacle with its sculptured figure of the Virgin—which was doubtless highly decorated on silvering or gilding—must have been a costly composite work. Either we may suppose that it was taken to Norway as a present from king to king, or that Matthew Paris brought back the commission for it. The *S. Peter* may have been painted by Matthew Paris himself or under his influence. Perhaps it was actually a work of Master Richard, goldsmith and painter. The slight modelling of the tunic mentioned above is done by reinforcing the hollows of the folds in the manner of *The Virgin's Kiss*. The group of three red dots on the drapery is almost a signature of Matthew Paris's works. The parallel lines across the sleeves are also characteristic; so is the circle of dots around the nimbus. The red cord holding the mantle across the chest appears in many miniatures of the school and the cord is represented on the Chertsey tiles. The *S. Peter* of Faaberg is painted on oak, while most of the Norwegian works are on pine.

⁴ The figure is even painted as standing on a base like a corbel: such bases are found under the sculptures at Wells.

The treatment of this Faaberg picture reflects back some light on the wall paintings at S. Albans. The pier 2 (following that in which is the painting by Walter of Colchester) has a painting already referred to of a *Crucifixion* above and a *Virgin* enthroned in a foiled niche below. The spandrels of this niche have white foliage on a red ground, and a similar treatment of spandrels is found in the portraits of Kings by Matthew Paris in the "Minor History". The lower part of the *Crucifixion* picture also has a red ground. These two parts, which are red, are divided from one another by a band of green on which is a strong meandering scroll of white foliage. This scheme is practically identical with that of the background of the *S. Peter* of Faaberg.

On pier 3 is another *Crucifixion* above and an *Annunciation* below, both of which are much injured. I have made a slight restoration of *The Angel of the Annunciation* [my article VI, p. 98] which may be compared with Lindblom's Plate 6. On pier 4 is a similar arrangement, the upper and lower pictures being separated by a band of white foliage on a red ground [p. 98].⁵ The paintings on pier 2 may be securely dated as c. 1250, while those on piers 3 and 4 are a little later, say 1260. The silvered backgrounds of the Faaberg piece and other northern works are almost exactly like the panels of a remarkable tomb chest in Salisbury Cathedral.

This tomb in the nave of Salisbury Cathedral has a fine stone effigy which is traditionally assigned to William Longespée Earl of Salisbury and son of Fair Rosamund. The effigy lies on a wooden tomb or chest which shows traces of brilliant decoration. According to Sandford, Earl William, who died in 1226 was buried at Old Sarum:—

From thence his corpse was removed and brought to the new city and interred on the north side of the Chapel of Our Lady in the Cathedral in a tomb of wood, richly painted, diapered and gilt; his effigy lies thereon of grey marble and upon his shield are six lions, the like being painted on his surcoat, which by reason of the many foldings thereof are not easily perceived.

Sandford's excellent engraving shows that the wooden chest certainly belonged to the stone effigy, for it had several small shields of the arms of Longespée alternating with the royal arms.

This chest is made of two planks in height closely jointed horizontally, the joint having been covered with a strip of linen about one inch wide. On this foundation were attached little shafts and arches making a series of panels. There are six whole panels on the long sides and half panels next the end are formed in such a way that arches are bent as it were around each angle. This treatment is also found in the stonework of the Cathedral west front (c. 1260), and it is some

⁵ My figure of this was taken from a sketch by West, c. 1860, at the V.-A. Mus. There is also a third white scroll pattern on a dark ground in the Presbytery (c. 1280). This white scroll seems to have been a S. Albans trait.

English Primitives

evidence that this tomb chest is a Salisbury work. The little arches are cusped and moulded, and the shafts have small turned capitals and bases. The

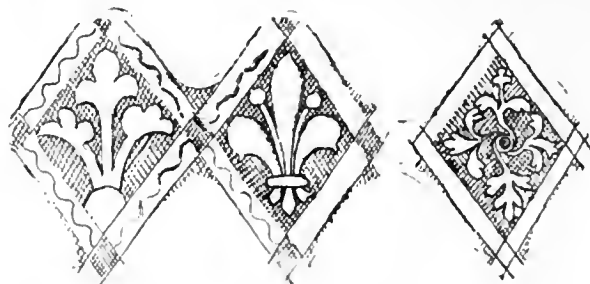


FIG. 1. DIAPERS OF PANELS OF THE TOMB OF WILLIAM LONGESPEE, SALISBURY CATHEDRAL.

whole was covered with gesso, and the shafts and the bells of the capitals were silvered. The rest of the capitals and the bases were gilt except for some lines of black and varnished vermilion on the capitals. The mouldings of the arches were gold and vermilion. On the silvered shafts were some touches of vermilion which suggest a pattern, perhaps a chevron. The bells of the capitals seem to have had some simple foliage painted on the silvering. The arched panels were silvered and covered with incised patterns in lozenges and squares.⁷ These patterns are formed by pairs of lines from a quarter to half an inch wide, spaced about two inches apart: in each of the spaces thus defined are fleurs-de-lis, four petalled flowers and other simple forms on a hatched ground [FIG. 1]. Around the edges of the panels against the arches and the shafts was a strong line of blue about a quarter of an inch wide which "relieved"

⁷ A careful full-sized drawing of one arch with other details is in the Burges collection at the V.-A. Mus. The silver was varnished over with transparent brown. On early use of gold, silver and tin leaf see Theophilus.

the projecting parts from the background. The sunk parts of the cusps were also defined in a similar way, but not so strongly, and little trefoils of black were painted on them. In the spandrels above the arcade were placed the small shields mentioned above on backgrounds of delicately painted foliage.⁸ These patterns and also the diapers incised on the silvering of the panels are so advanced in style that the work cannot be earlier than about 1290. The "chest" is clearly later than the effigy, and it may have been made when the latter was brought to its new home from Old Sarum. Its decoration seems later yet and may be as late



as 1300-20. It is of very fine workmanship and is especially valuable in providing us with a specimen of patterned silver grounds of exactly the same character as the background of the Faaberg tabernacle door and other works described by Mr. Lindblom.

A ceiling at Guildford Castle painted green, stencilled (*extencellari*) with gold and silver in 1255-6, has already been mentioned in my article, I. It probably was sprinkled over with gold stars and silver moons, like a vault at Exeter, c. 1300. Silvering was extensively used in the Painted Chamber and in S. Stephen's Chapel; and on the screen at Cawston, Norfolk (c. 1400), are small silvered patterns protected by glass. Some large Bible pictures in a beautiful Holkham Hall MS. (c. 1320) have the background covered with drawn "quarries", just like the Salisbury tomb panels. The door of the

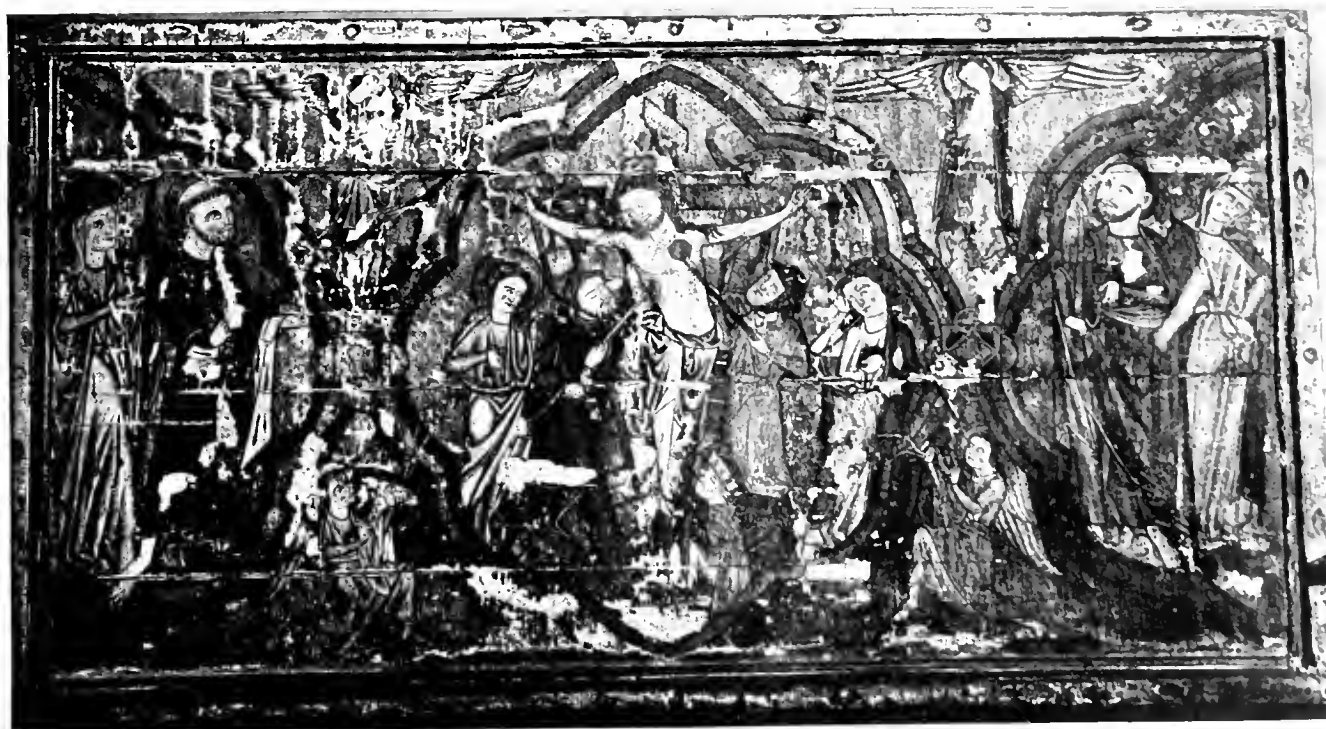
⁸ FIGURE 2 is a detail of this foliage. Notice the parallel curves of strong and fine lines. The same scheme occurs on the Westminster tombs, c. 1300.



FIG. 3. ALTAR-FRONTAL OF THE "BEAU CHRIST" FROM ULVIK, HARDANGER, NORWAY; FROM A DRAWING BY HERR B. E. BENDIXEN (BERGEN MUSEUM).



(A) CENTRE OF THE ALTAR-FRONTAL FROM HITTERDAL, TELI MARKEN, NORWAY (CHRISTIANA MUSEUM)



(B) ALTAR-FRONTAL FROM KINSARVIK, HARDANGER, NORWAY (BERGEN MUSEUM)



(C) ALTAR FRONT OF S. BODO IN TROMSØ, NORWAY (BERGEN MUSEUM). PHOTOGRAPH BY DR. HERR ANDREAS GINDELOM



(D) ALTAR FRONT OF S. OLAF FROM BOTFYLLEN (J. C. GALEN, NORWAY). INHABITANT'S DRAWING

English Primitives

Faaberg altarpiece shows that there was a silver age in English painting before the age of gold set in with the Westminster retable and the Coronation Chair.

Several other works illustrated by Lindblom are, as he shows, in a markedly English style. One of these is a frontal at Ulvik [FIG. 3] which he supposes was painted between 1225 and 1250 by an English artist in Bergen or a master of the country following an English style developed at Peterborough. The limbs show strongly through the drapery in the style of Matthew Paris, but it is inferior to original S. Alban's works in the hands and details. He further thinks that the master of a *Crucifixion* painting (c. 1250) at Kinsarvik [PLATE I, B] was a pupil of the painter of the Ulvik *Beau Christ* [FIG. 3], and in turn he was the master of a fine fragment of a retable at Fet, on which an *Annunciation* was painted, c. 1275. I fully agree that

tradition, and that none of the other works which have backgrounds of decorated silver are likely to be earlier than it. The silver



FIG. 4. DETAIL OF DIAPER OF BACKGROUND, ALTAR-FRONTAL FROM HITTERDAL, TELEMARKE, NORWAY (CHRISTIANIA MUSEUM)

ground of the Hitterdal frontal is engraved with scroll foliage, of which Lindblom gives a diagram in his figure 15 [see FIG. 4]. This looks very English and must closely resemble the Faaberg background above described. Even in the painted figures I see much of English tradition. Both the Ulvik and Hitterdal frontals are, I have little doubt, later than the *S. Peter* of Faaberg:

they must be the products of the "School from England" established at Bergen.

In the early part of the 14th century a very strong English influence is still apparent in Scan-

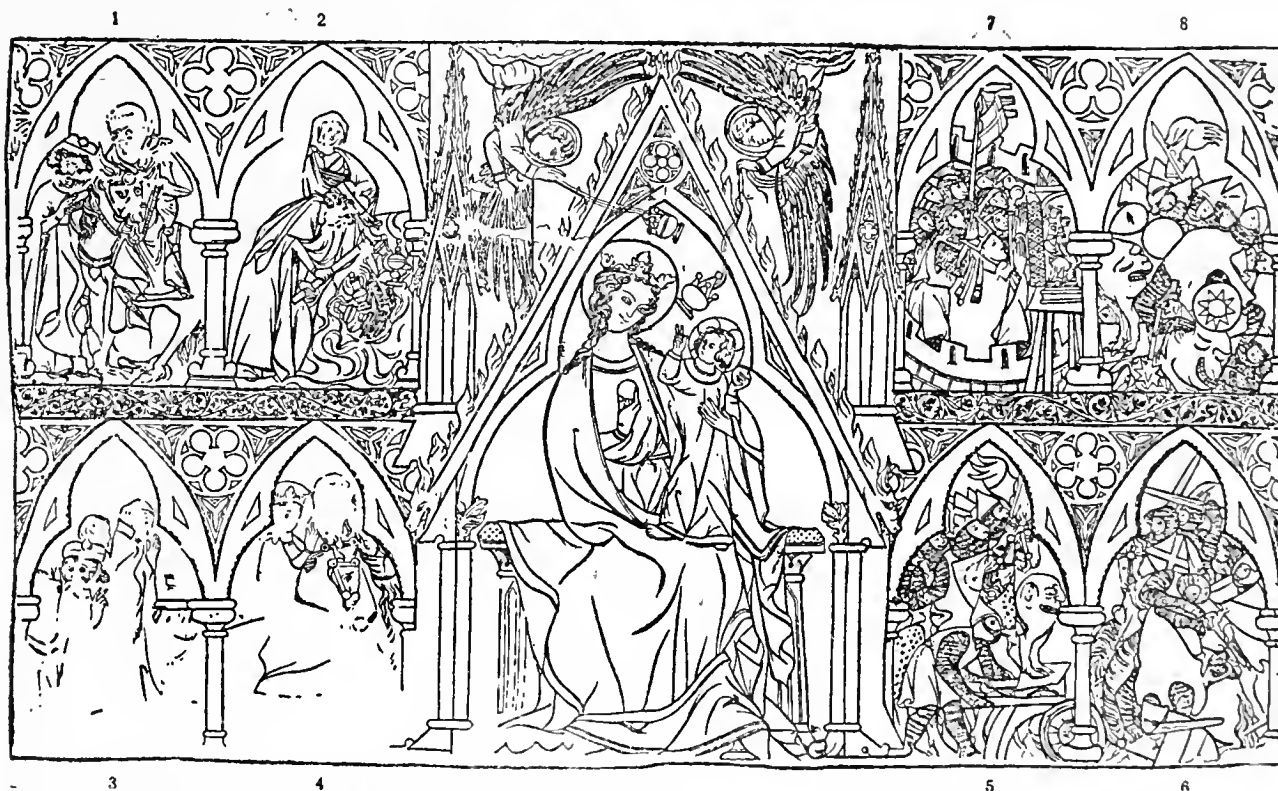


FIG. 5. ALTAR-FRONTAL FROM DALE, NORWAY, AFTER A DRAWING BY HERR B. E. BENDIXEN (BERGEN MUSEUM)

these are in an English tradition. On the other hand in a *Majesty* at Hitterdal (c. 1250) [PLATE I, A] Mr. Lindblom sees French inspiration. My own feeling is that this is too refined a classification for the material. All these works have backgrounds of incised silver work glazed over with thin brown, like the background of the Faaberg piece, and it appears to me that that must be the source of the

dinavian paintings. This is notably so, as pointed out by Mr. Lindblom, in the style of the *S. Botolph* frontal, and in a less degree in the *S. Olaf* frontal [PLATE II] and in others: the Madonna of the Dale piece [FIG. 5] also shows English traits, the censers are exactly like those on the Chichester roundel.

(To be continued.)

LETTERS TO THE EDITORS

THE WILTON SUITS.

GENTLEMEN,—In my reply to Baron de Cosson and Mr. Kelly in which I proved that the criticism levelled by me at the tradition connected with the "Montmorency" armour had no foundation in historic fact I was obliged to take a destructive line which is always distasteful to one who has seriously at heart the excellence of the work of the craftsmen of former days. I now venture to trespass upon your hospitality once again in the endeavour to put before your readers what I trust may be a piece of constructive evidence, which may, if followed out with research, lead to the identification of the owner of the armour which has hitherto been connected with Anne de Montmorency.

Upon the third lame from the top of the breastplate is a design showing two nude genii supporting a label on which is engraved a badge of two clasped hands which, although far from clear in the photograph, owing to the lighting of the armour, is perfectly plain on close inspection with a glass.

Meyrick,¹ who possessed armour bearing the same badge, assumed that this was the bearing of the Manfredi family, who certainly bore "due mane in fede", a rather far fetched punning cognizance. The Meyrick armour is however of the early 17th century and Astorre III, the last of the Manfredi family, was assassinated in the year 1500, a date which would certainly be too early for the Wilton armour under consideration. I have not been able to find that this badge was ever borne by the Montmorency family, the Constable bearing a sword surrounded by a scroll inscribed with the word² ΑΠΛΑΝΟΣ. The clasped hands were borne by the following individuals or families:—

1. Dominique de Vic, one of the personal staff of Henry of Navarre and especially distinguished for his bravery at Ivry (1595).³
2. Cousin de la Tour-Fondue.⁴
3. Foi de St. Maurice.⁵
4. Crespi le Prince.⁶
5. Crespin or Crispin, possibly an offshoot of the above family.⁷
6. Purefoy.⁸
7. Rocco Guerrini, Conte di Lynar, who died in 1596.⁹

As I have admitted in both my communications to you, the breastplate appears to me to be earlier than the other parts of the suit, and it may be that some connection may be traced between the Earl of Pembroke and the last named individual, who must have been an active fighting man at the time of the Battle of St. Quentin. At any rate here is a piece of positive evidence which I must leave to others with more leisure and with access to the proper documentary evidence at their command. I can only assure you, Gentlemen, that if any

¹ Meyrick & Skelton. *Antient Armour*, vol. I, Plate xxxvii.

² *Nouvelle Armorial du Bibliophile*, vol. II, p. 367.

³ *Loc. cit.*, vol. I, p. 376.

⁴ Woodward & Burnett. *Hembling*, vol. I, 205, 206.

⁵ Camden. *Visitation of Huntingdonshire*, 1613 (Camden Soc.).

⁶ Papworth. *An Ordinary of British Armorial*, p. 906.

⁷ Promis. *Miscell. Storia Italiana*, XIV, 520, 525.

direct evidence should come in my way by which I can establish the original ownership of the armour and can show how it came to its present resting place I shall be pleased to ask the hospitality of your columns to record the facts.

I am, Gentlemen, yours faithfully,
Society of Antiquaries, CHARLES FFOULKES.
9th October 1917.

[The letter on this subject by Mr. G. D. Hobson, already announced, is further postponed in order to enable Mr. Hobson to reply to Mr. Ffoulkes's two letters together.—Ed.]

CÉZANNE.

DEAR SIR,—Mr. Ralph Curtis is a brave man to attack Cézanne and Renoir in these days, and his letter shows either a want of knowledge regarding the work of these artists or he is temperamentally out of sympathy with certain aspects of modern painting.

To describe Cézanne as unable to draw because a merely scientific rendering of the human form did not often appeal to him after his earliest student days hardly appears a balanced judgment. There are early drawings of his which are far superior to those of the average art student. His highly finished head of Chocquet, painted in 1880, is a masterpiece of drawing as I understand it, while the self-portrait of 1880, in the Pellerin collection, which forms the frontispiece of Meier-Græfe's book, has been described as one of the finest portraits produced since the 17th century. Here we have draughtsmanship which would apparently satisfy Mr. Curtis's conception of the term; but at this time o' day it is rather a wearisome task to explain that good drawing is not necessarily scientific correctness, or we should have to rule out many examples of wilful distortion for the sake of emphasis in such masters as Rembrandt and Daumier. Mere exactitude is one of the easiest of artistic accomplishments, and within the scope of almost every student.

When your correspondent speaks of Cézanne's "pathetic lack of technical education" he clearly proves himself completely out of sympathy with the artist. In the superb and masterly handling of oil paint lay Cézanne's greatest strength, and he was not excelled in this respect even by his contemporary, Manet. Mr. Curtis's letter reminds one of the opposition in France of the early 'seventies. Perhaps a closer study of the work of this artist, whose influence in France has been greater than that of any painter of recent times, would enable him to reconsider his opinions.

I am publishing a biography of Cézanne which I should like to make as complete as possible. May I take this opportunity of asking your readers, either here or in America, for photographs and particulars of any pictures which may be in their possession?

HUGH BLAKER.
57, Church St., Isleworth-on-Thames.

REVIEWS

THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE, Volume XIV. The Nineteenth Century, III. (Cambridge, the University Press.) 9s. n.

With the issue of this volume a great enterprise of permanent value and importance reaches successful completion. A general note is due to the significance of the occasion, though to attempt more would be to travel outside the special province of THE BURLINGTON MAGAZINE, which makes no claim to deal with literary history and criticism as such. Attention, however, may here be appropriately enough called to Chapter VI. of the present volume, which treats of a subject closely associated with pictorial art, "Caricature and the Literature of Sport". The author of this chapter, Mr. Harold Child, traces in an interesting way the close connection and interdependence of the two elements in this branch, each constantly contrived as an "illustration" of the other, in which the designs have as often as not preceded the text. The origins of English sporting literature and journalism are in fact so much rooted in pictorial art that the preliminary excursus here given into the history of 18th century engraving and caricature is not only justified but necessary. Mr. Child brings out the debt not only to Hogarth and Gillray, but also to the print-sellers, such as Boydell and Ackermann, who were the patrons and employers of the popular artists of the day, who gave them their chance, and helped them towards their need of "a literature that should form a vehicle for their productions". Ackermann turned to caricaturists for the provision of illustrated books, and among the first to be published was Bunbury's "Academy for Grown Horsemen", a little book which had a great success, and became one of the progenitors of a long and famous line. Bunbury was "far more draughtsman than writer", though he had humour in both lines, so his book may be regarded as an "early instance of pictorial art calling literature into being". An even more obvious example was Dr. Syntax, also published by Ackermann, for which the text was written (in the King's Bench Prison) by William Combe, to fit the drawings of Rowlandson (1809). In Ackermann's "Sporting

Magazine" appeared the first contributions of Apperley ("Nimrod") and of Surtees. Here the earliest "Jorrocks" papers saw the light, to be published as a book in 1838, with coloured plates by Alken. It may be remembered that the original idea of "Pickwick" as a tale of cockney sporting life, was to some extent suggested by "Jorrocks", and that the text was intended, like that of "Syntax", as a commentary on drawings already made, in this case by Seymour. Surtees' comedy, as Mr. Child notes, although genuine and vigorous, is like that of Dickens, mainly one "of humours and personal oddities"; and this observation may be extended without unfairness to the comedy of other writers of the period. The interaction of art and literature, as in the writings and designs of the pre-Raphaelites, is always an interesting subject of study. A literary critic might be tempted to find the clue to a particular quality in English humour of the early and mid 19th century, something rather *apprêlé* and caricatural which persists even in Meredith, to its original association with pictorial caricature in Bunbury, Rowlandson, and Cruickshank. And again, who shall say what effect the introduction of photography, whose humour, however real, is always grim and cynical, may not have had on certain modern literary developments?

B. N.

MODERN WAR: Paintings by C. R. W. NEVINSON. (Grant Richards.) 10s. 6d. n.

Mr. C. R. W. Nevinson's pictures of war on the Western front were seen and discussed by so many people while they were on view in London that we need do little more here than record their reproduction and publication in this volume. All are in black-and-white, except the notable "Column on the March," which is reproduced, with moderate success, in colours as a frontispiece. The quality of these "authoritative and concentrated utterances" on this war is so fine that Mr. Nevinson's official mission to paint more pictures of the war is as gratifying as, a year or two ago, it would have been surprising. Mr. P. G. Konody contributes to the volume a long introductory essay which discusses war-painting in general and Mr. Nevinson in particular, giving a sketch of this brilliant young artist's career.

H. H. C.

A MONTHLY CHRONICLE

ARTISTS AND SURGEONS.—There must always be an artistic side to operative surgery, but nowhere is the connection between the art of him who draws and the science of him who operates so obvious as it is in the department of surgery concerned with the rehabilitation of smashed faces. The war has provided a tragic amount of material for the surgeon to exercise his skill upon; and it is notable that in the most comprehensive endeavour as yet taken in this country by the medico-military authorities to deal sensibly and sympathetically with such material the artist has been summoned

into direct consultation with the operator. From every section of the front there return soldiers with faces inexpressibly ruined by the loss of features and the destruction of contours, but great hope now lies ahead of these unfortunate men, for they are (or should be) all drafted to Queen's Hospital, Sidcup, where, in the modern hospital based on and grouped round the late Lord Sydney's noble mansion, Froggnal House, they receive the benefits of the latest developments of plastic and cosmetic surgery. A proof of what can be done for these men forms an

A Monthly Chronicle

interesting section of the exhibition of Army War Specimens, now on view in the Hunterian Museum of the Royal College of Surgeons of England, and the possibilities there unfolded of restoring to shapeless masses the form of human faces—good human faces inspired with the natural movements of breathing and mastication and an admirable appearance of sight—must be seen to be believed. In these metamorphoses the skill of the artist and sculptor has played a great part. Professor Henry Tonks, himself a Fellow of the Royal College of Surgeons of England, saw many of the cases in their original desperate plight, and having put the gruesome conditions on record in his own incisive fashion, proceeded to collaborate with the plastic surgeon as to the remedy of these conditions by supplying sketch models to which surgical endeavours could be directed with the best chance of regaining for the disorganised masses their original shape. Some remarkably able models have also been constructed by Private J. Walkley Edwards, who adopted a procedure suggested by Professor Havard Thomas for obtaining the correct contours; and assisted in this manner, the surgeons, dentists, and radiologists have been able to work along their different lines towards a symmetrical and natural result. When all the efforts of plastic surgery fail to accomplish their ideal—when in fact the formative substances have been irremediably damaged—art can again step in and cover the missing features with a mask so deftly made that in many instances it will escape casual detection. Captain Derwent Wood is constructing these masks for some of the worst cases, and their use has restored to many disfigured men equanimity and happiness who would otherwise have remained in a slough of depression. Masks are, of course, a *pis aller*—a confession of the comparative failure of the surgeon. And it looks as if their employment might gradually cease with the promising developments of plastic surgery that are now taking place. Professor Tonks's drawings, now in the Hunterian Museum, form only a striking sample of what is being done at Sidcup.

S. SQUIRE SPRIGGE.

AUCTIONS

NOVEMBER.

SOTHEBY, WILKINSON AND HODGE, 34-35 New Bond Street, will sell, during six days (22, 23, 26-29 November), the third and last portion (Lots 1732 to 3929) of the late Mr. George Dunn's library. This fine library is well known. The present portion consists of Early MSS. and Printed Books, Old Bindings, Autograph Letters and Deeds on Vellum. From the well-illustrated catalogue (price 2s. 6d.) fine bindings seem to be a special feature of this portion of the sale; particularly Lots 2004, originally in the Conventual Library of

THE NEW MOVEMENT IN ART.—This was an exhibition of the work of French and English artists held at the Mansard Gallery in Tottenham Court Road during October. The aims represented were broadly stated by Mr. Roger Fry (who was responsible for the selection and arrangement) in a preface to the catalogue. There was little here of the abstract or metaphysical, and little of the influence of pure Cubism, the artists being chiefly concerned with visual realities. They are realists, in the sense that Cézanne was a realist. The moment was well chosen to remind one of the existence of such painters as Vlaminck, Marchand, Derain and Othon Friesz, since intercourse between painters in Paris and London, never excessive, is now practically cut off. Many of the pictures, both French and English, had been already shown in London on different occasions, but they gained in interest by being collected together, and there was sufficient new work to provide material for instructive comparisons. The atmosphere was one of extreme sincerity of purpose, and it was satisfactory to note the great individual progress of some of the exhibitors. McKnight Kauffer was one of these. Another was Duncan Grant; and though many might prefer the almost feminine delicacy and charm of his earlier pictures (*Pamela Fry* and *Lemon Gatherers*), for others more in sympathy with the aims of this group there was a robustness and vigour of design in *The Ass*, a completeness and unity, which the earlier work does not possess. It was precisely this completeness and unity which distinguished the best of the French pictures from the majority in the exhibition. *The Pond* by Mark Gertler might have stood the test of comparison had it not been *ecrasé* by the juxtaposition of his own *Swing Boats*. Some of the portraits were admirable in their direct and forcible statement: for instance, the *Lytton Strachey* by Duncan Grant, *M.H.* by Vanessa Bell, and *Nina Hamnett* by Roger Fry. The sculptured group by Gaudier-Brzeska was of a quality to enforce the general regret occasioned by his untimely death.

R. S.

Dortmund; 3077, with Gothic panels, once in the Cathedral Library of Tournay; 3098, a 16th-century Euclid with contemporary English binding; 3378, with figures in panels, Netherlands, contemporary with the date of printing; and 1530, a Wynkyn de Worde "Ordinary" with contemporary English figures and ornament. A Macrobius "Expositio in Somnium Scipionis" (Lot 3413), on vellum, is particularly interesting for the fine outline drawing reproduced. There are also a great number of works rare and valuable for their contents, which it will well repay the students of



LEIF-PAGE 106A, TINTED, WITH GILDING, FROM THE "APOCALYPSIS S. IOHANNIS" - THE AUTOGRAPHIC EDITION, GERMANY, c. 1400-70. (MR. LAUREN MURRAY'S LIBRARY)

Uanians sciendum philosophu Teracio ethicorum
omniū terribiliū mors corporis sit terribilissīa
mori tamē aīe nullatenus est cōparanda.
Teste Augustino qui ait: Si cūus est dāpnū in
amissione vniū aīe quā mille corporū. Iste etiā
Bernardo qui dicit totus iste mūdus ad vniū aīe
pāu estimari nō potest. Mors ergo aīe tāto est hor-
ribilior atq; de testabiliō qūo aīa cōpore est nō
stat et dyabol⁹ pro morte ipī. Eterna hominē i ex-
trema infirmitate maximis tēpta cōibus infestet
Ideo sūme necessariū est ut hō aīe suē prouideat
ne morte illa perdatū. Ad qd̄ maxie expedies est
ut quilibz aīe bñ moriēdi de qua est pñs mte cō
freqnter p̄ oculis habeat atq; extrema infirmita-
te mte sua reuoluat. Quia ut ait Gregorius Val-
de se sollicitat in bonis operibus qui semper cogitat
de extremo fine. Nam si futurū malū p̄re confide-
retur facilius tollerari potest iuxta illud futura si
p̄stātur leuius tollerātū. Sed rarissime aliquis se
ad mortē disponit tempēstīue eo qd̄ quilibz diuici-
se uitariū existimet nequaq̄ credēs se tā cito mori-
turū qd̄ insitū dyaboli fieri certū est. Nam plu-
res p̄ tale spem manem se ip̄s neglexerūt mōi-
sp̄s mōiētes. Et ergo nullatenus infirmo deui-
sp̄s mōiētis s̄m̄tatis cōsequendū. Na scū
dū cancellariūm p̄ausiens sem̄ sp̄e p̄ tale falsam
cōsolacōē et fūta s̄m̄tatis cōfidēciam extā iacrit
hō dāpnat⁹ aīa oīa ergo indigat moritur⁹ ideo que
necessario ad salutē requirūt. Pmo ut credat sicut bon⁹

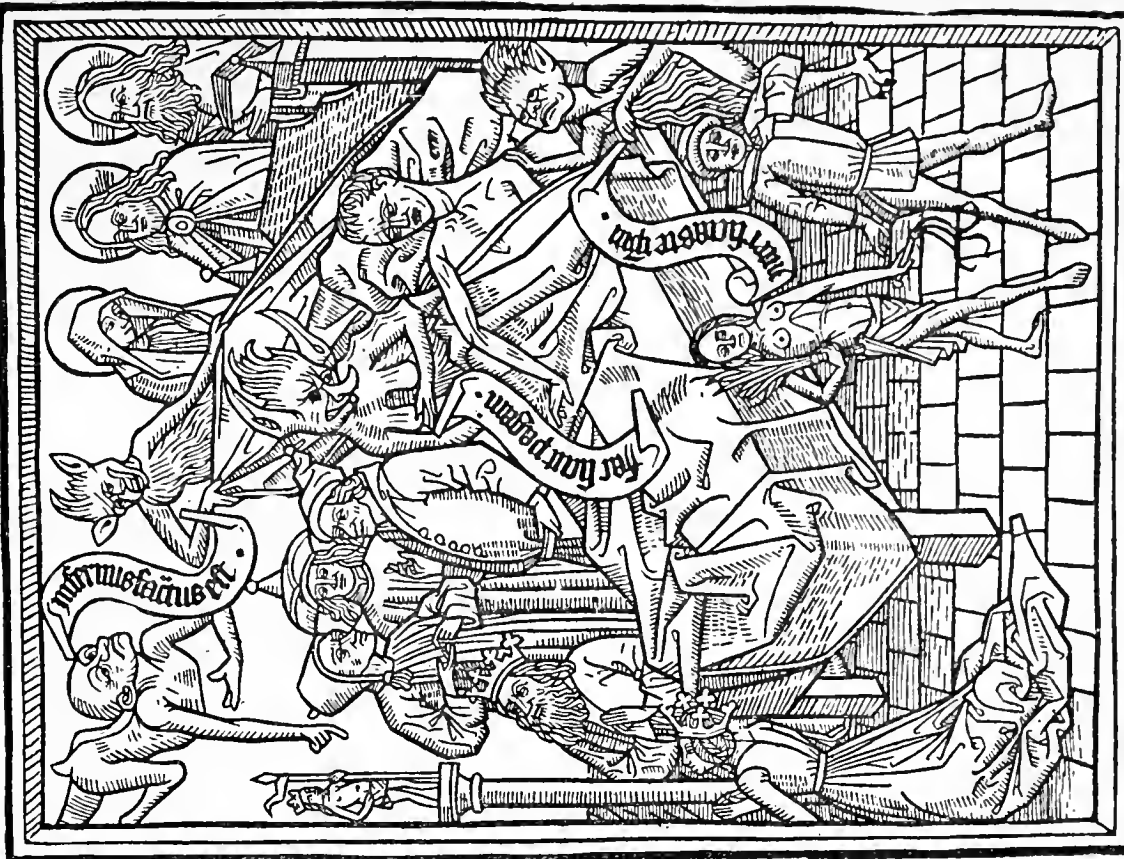


FIG. 1. Page of text and full-page block from *Arts Morizandi*, Augsburg, c. 1465-70. From Mr. Fairfax Murray's Library, Lot 44.

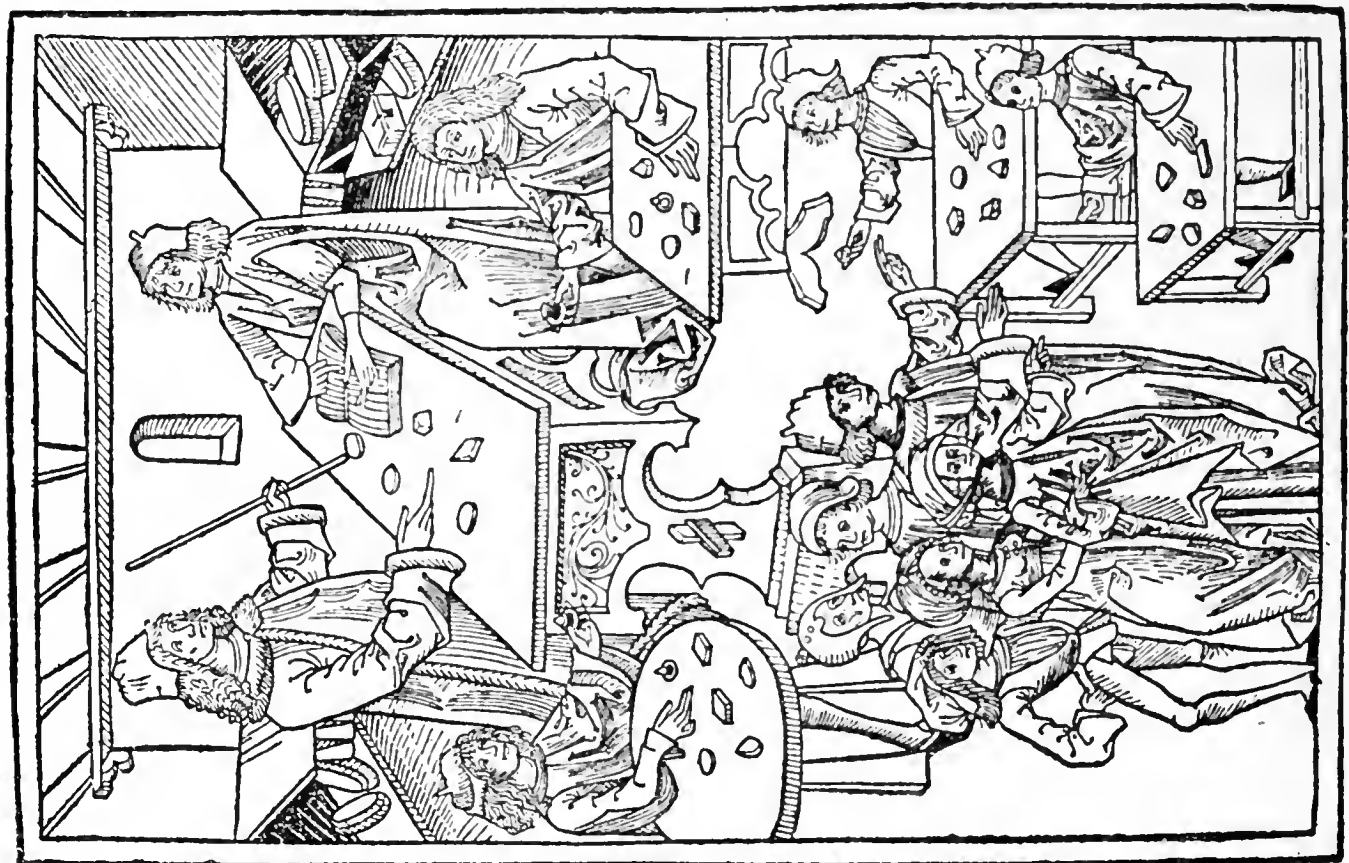


FIG. 2. Full-page cut, from the herbal, [*Hortus Sanitatus*], by Hering, 1491. From Mr. Fairfax Murray's Library, Lot 206.

Die acht figur.



FIG. 3. Full-page cut, by Michel Wolgemut, from *Der Schatzschaller oder Schrein der Waren Reichtümer des Heils und ewiger Seligkeit* genannt, Nuremberg, 1491. From Mr. Fairfax Murray's Library, Lot 404.

many subjects to investigate for literary purposes. The catalogue is a valuable one in this respect also.
X.

DECEMBER

CHRISTIE, MANSON AND WOODS will sell on December 10th and two following days the first portion of the library of Mr. C. Fairfax Murray, containing 463 lots, which consist almost entirely of German books of the 15th and 16th centuries, illustrated with woodcuts. As was to be expected from the learning and acumen of the collector, and his early association with such an enthusiast for this particular branch of art as William Morris, the library soon to be dispersed is thoroughly representative of late Gothic and early Renaissance book-illustration in Germany. To speak of it as complete would, of course, be absurd; it lacks, for instance, such prizes as the "Ritter vom Turn" or the "Heilighthumsbücher" of Vienna, Wittenberg and Halle. But it does contain an extraordinary number of fine books in what appear from the description to be copies of unusual excellence and good preservation. The collection has been much enriched in recent years by additions from the Pembroke library and the various Huth sales, and it is probable that these will be still more eagerly competed for on their reappearance in the market. The large collection of incunabula includes several specimens of block-books, representing the "Apocalypse", "Ars Memorandi", "Ars Moriendi", "Biblia Pauperum", and "Speculum Humanæ Salvationis". The type-printed books of the 15th century with illustrations are very numerous, and include many that are lacking in the Bodleian and British Museum libraries. If only the remark "not in Proctor" might serve as a guide to some opulent and enlightened donor, here would be a fine opportunity for filling gaps in the national collection, which is precluded during the war from the acquisition by purchase of any such luxuries. Among rare and notable books of the early 16th century may be mentioned the Bamberg "Heilighthumsbuch" (1509—lot 54), the "Halsgerichtsordnung" of the same city (1507—lot 55), and a very large and almost complete collection of Dürer's books, in which, however, the work on "Fortification" is lacking. Schöufelein is represented by many of his best books, and there are first editions of all the chief series of illustrations by Hans Weiditz, but there is not much to represent Baldung, Burgkmair, Cranach or Holbein. The fine set of proofs of the "Austrian Saints" by Beck, in lot 36, is one of the rarest treasures of this period. By the leading artists of the second half of the 16th century, Amman, Solis, and Stimmer, there are many important sets of woodcuts in the best editions. Among the few books that belong to other classes may be mentioned lot 132, a set of 10 ornament prints by Hans

Collaert, lot 146, Dietterlin's "Architectura" (1598), and Jan Six's "Medea" (Amsterdam, 1680) with Rembrandt's etching of the *Marriage of Jason and Creusa* (lot 366).

The catalogue, scientific, clear, and copiously illustrated, deserves a few words of special praise; it is fully up to the standard of the best catalogues produced in Germany before the war. It reproduces in abridged form the information contained in the privately printed catalogue of Mr. Fairfax Murray's early German books, which was compiled by Mr. H. W. Davies and appeared in 1913. A concluding note states that the second portion of the same library, containing the early French and Italian books, will be sold early in 1918. Their dispersal will be a great event even in these days of numerous book sales.

CAMPBELL DODGSON.

FEBRUARY 1918.

CHRISTIE, MANSON AND WOODS will offer for sale in February 1918, one of the most singular and interesting collections which will have come under their hammer. The collection in question consists of autograph letters and other documents of historical interest, belonging to the Marchesi Cosimo and Averardo de' Medici, the present representatives of a junior branch of the famous house of Medici. The collection is of extreme interest and importance, as it contains no less than 166 holograph letters of no less a person than Lorenzo, Il Magnifico, himself. Although letters from various members of the Medici family are not uncommon in the domain of autograph collection, it comes as somewhat of a surprise that so extensive and so important a batch of documents should have remained unknown up to the present day. The history however of this collection is set forth in the lucid introduction supplied by Mr. Royall Tyler to the catalogue just issued by Messrs. Christie, with reproductions of the principal autographs in the collection. The house of Medici had many branches, and more than one branch attained to historical importance before it became extinct. The earliest and most famous branch to attain such importance was that founded by Cosimo, Pater Patriæ, in the 15th century: this branch came to an end in the male line with the famous Catherine, queen of Henri II of France; and with Lucrezia, who married Jacopo Salviati, and whose daughter, Maria, married the also famous Giovanni delle Bande Nere, representative of a junior branch of the Medici family. They were the parents of Cosimo, first Duke of Florence, who founded the royal house of Tuscany, which lasted without particular credit in history, but with much pomp and circumstance until the middle of the 18th century, when the sole surviving representative was Anna Maria Ludovica, wife of the Elector William of Bavaria. This

Auctions

princess, the last of the historic house of Medici, had to dispose of the vast possessions of her family. The famous collections of pictures and works of art in the various palaces and villas of the Medici family were bequeathed by her to the State of Tuscany for ever, and still remain the pride of the city of Florence and the joy of countless pilgrims in the cause of art from every part of the world. For an actual heir to the Medici family the princess made researches into the various branches of the Medici family, dating from days earlier even than those of Cosimo, Pater Patriæ, and selected as her next heir one Pietro Paolo de' Medici, whose granddaughter and heiress married Cavaliere Bindo Peruzzi, in whose descendants the actual heritage of the main branches of the Medici family is now vested. From this same branch of the Medici family sprang that now represented by the two owners of this collection of Medici autographs. It will be intelligible from the above family history, why these papers should not have come to them through any family descent of any antiquity. As a

matter of fact the papers belonged to Pietro Alamanni, envoy of Lorenzo, Il Magnifico, to Milan, Rome, and Naples, to whom Lorenzo wrote in the freest confidence, and without consulting the nominal government at Florence, known as the "Otto di Pratica". The eventual heiress of the Alamanni family married Raffaello de' Medici, ancestor of the present owners of the letters. As this correspondence with Alamanni does not deal with matters relating to the Fine Arts, we cannot do more in this Magazine than call attention to the great importance of this collection of letters for the history of the period, and to the excellence of the catalogue, which is a document of historical importance in itself. It is obvious that the importance of the letters written by Lorenzo is greatly enhanced by their continuity, and a hope may be expressed that this particular collection may not be dispersed, power having been resolved to sell it in one lot. All persons interested in the history of the Italian Renaissance will watch this sale with particular interest.

LIONEL CUST.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- CHAPMAN AND HALL.
WOOLNER (Amy). *Thomas Woolner, R.A., sculptor and poet: his life and letters*; xviii + 262 pp., 48 Pl. 18s. n.
CHIATTO AND WINDUS.
HENDERSON (Keith). *Letters to Helen, impressions of an artist on the Western Front*; vii + 111 pp., 12 illust. 6s. n.
A. C. FIFIELD, 13 Clifford's Inn, E.C.
DREW (Bernard). *A Garden of Dreams, new poems*; 60 pp. 2s. n.
HODDER AND STOUGHTON, Warwick Square, E.C.
MCCURDY (Edw.). *Raphael Santi, with 20 illustrations in colour executed under the supervision of the Medici Society ("The Arundel Library")*; 207 pp. 15s.
LAGERSTRÖM BRÖD, for "Konsthistoriska Sällskapet", Stockholm. *Konsthistoriska Sällskapets Publikation 1917*, ed. Andreas Lindblom; 100 pp., 23 Pl. Kr. 7.50.
JOHN LANE, Bodley Head, Vigo St., W.
Christ in Hades, by STEPHEN PHILLIPS, illustrated by STELLA LANGDALE, with introduction by C. LEWIS HIND; 97 pp.; 15 Pl. 3s. 6d.
Our Girls in Wartime, rhymes by HAMPDEN GORDON, pictures by JOYCE DENNYs. 3s. 6d. n.
MACMILLAN, S. Martin's St., W.C.
The Romance of King Arthur and his Knights of the Round Table, abridged from Malory's "Morte d'Arthur," by ALFRED W. POLLARD, illustrated by ARTHUR RACKHAM; xxiv + 502 pp.; illust., 16 col., 7 b. and w. 10s. n.
MACMILLAN; and LEE WARNER, 7 Grafton St., W.
JOYCE (Thos. A.). *South American Archaeology, an introduction to the archaeology of the South American continent with*

- special reference to the early history of Peru*; ix + 292 pp.; 26 Pl., 37 fig., 1 map. 12s. 6d.
JOHN MURRAY, 50A Albemarle St., W.
FEDDEN (Romilly). *Modern Water-colour, including some chapters on current-day art*; ix + 115 pp.; 9 illust. 6s.
OMEGA WORKSHOPS, 33 Fitzroy Square.
Lucretius on Death, being a translation of Book III, lines 830 to 1094 of the "De rerum natura", by ROBERT CALVERLEY TREVELYAN; demy 4to, with wood cut title page. 2s. 6d.
PAMPHLETS—*Oeffentliche Kunst Sammlung in Basel*, lxix, neue Folge 13; 74 pp., Taf. 4, Fig. 9.
PERIODICALS.—*American Architect*, 2176—*American Art News (weekly)*—*Architect (weekly)*—*Art World (monthly)*—*Bulletin of the Alliance Française (fortnightly)*—*Carnet des Artistes (fortnightly)*—*Cleveland Museum of Art, Bulletin*, IV, 5—*Colour (monthly)*—*Fine Art Trade Journal (monthly)*—*Felix Ravenna*, 24—*Gazette des Beaux Arts*, July-Sept. 1917—*Kokka*, No. 327—*L'Arte*, xx, 4 + 5—*Onze Kunst (monthly)*—*Root and Branch*, II, 1—*Vell i Nou (Barcelona)*, 52.
REPRODUCTIONS.—MEDICI SOCIETY LTD., 7 Grafton St., W. *A selection of Christmas Cards, Calendars, etc.* [The Society's circular, drawing attention to the limits of its capacity under its license for postage abroad according to the Censorship Regulations, should be obtained from the Society]—*Reproductions in Colours after portrait drawings by Mr. Francis Dodd, of F.M. Sir Douglas Haig, Lt.-Gen. Rt. Hon. Jan C. Smuts, Adm. Sir John Jellicoe, and Adm. Sir David Beatty*; published for the Government from the offices of "Country Life," Ltd. 2s. 6d. each.



CHRIST'S DESCENT INTO LIMBO BY SIMONE MARTINI, INSCRIBED: SIMON DE SENIS—M. PINMET
SALV. A. C. M. C. XII. 1808. COLLECTION R. INSTITUTE OF LIVERPOOL

THE ROSCOE COLLECTION—I

CHRIST SUBJECTING HIMSELF TO HIS PARENTS; BY SIMONE MARTINI.

SIMONE MARTINI'S little panel in the Roscoe collection at Liverpool has, of course, long been familiar to students of the early Sienese school of painting, and London had an opportunity of admiring it on the occasion of the Exhibition of Sienese Art held at the Burlington Fine Arts Club in 1904; but as reproductions of the picture are none too frequently seen, and the panel itself is such an admirable exponent of all the qualities that go to make up the greatness and fascination of the art of the Sienese trecento, we are sure that the accompanying illustration will not be unwelcome to our readers. The subject of the picture is *The Finding of Christ in the Temple* or *His Subjection at Nazareth*: on the right, the youthful Christ, in blue tunic and red mantle, being led to His Mother, seated on the left, by St. Joseph, who wears a red tunic over which is thrown a purple

mantle with ample folds. The picture is signed in full at the bottom:—

SYMON DE SENIS ME PINXIT, SUB A.D. M. CCC XLII. The picture thus dates from the last few years of Simone's life. He died in 1344 and the picture was executed at Avignon, where the artist had joined the exiled Papal Court in 1338-9. Both from its being a signed and dated specimen of the work of this excessively rare master, and from its æsthetic qualities, the picture must doubtless take rank among the most precious examples in that remarkable—though, at any rate until lately, strangely miscatalogued—collection which Liverpool owes to William Roscoe's precocious appreciation of the art of the Italian Primitives; it is in its original Gothic frame, though in certain passages—e.g., the Virgin's mantle—it does not seem to have escaped repainting in oil. The mantle seems to have been scraped for the ultramarine, and the greenish ground thus left to have been repainted in oil as near the supposed original as an inexperienced restorer could get.

NOTES ON ITALIAN MEDALS—XXVI

BY G. F. HILL

ON THE TECHNIQUE OF THE RENAISSANCE MEDAL (*continued from p. 183*).

IN the second half of the 15th century one or two medallists, notably Gianfrancesco Enzola, began to make experiments in the art of producing medals by striking them from engraved dies. Bramante is said to have invented new machinery for impressing Papal bullæ, but nothing definite is known about it; nor can any clear idea be obtained from the fragmentary notes and drawings which have survived of Leonardo da Vinci's experiments with coining presses. But the process of striking medals is described in considerable detail by Cellini and Vasari. It was practically the same as was used for striking coins; the differences were due to the greater size of the medal, which necessitated the making of the dies all of pure steel, whereas for coins only the heads of the dies, to about the thickness of a finger, were made of steel, the main part consisting of iron. The dies¹ or *tasselli* of the medal were blocks, usually square. The surfaces having been carefully polished, the positions of the pearled border or *granitura* and of the inscription were marked on them with compasses. The medallist could then cut with a graver direct into the metal, guiding himself by his models. The letters were also cut with gravers or burins. Some medallists used the

gem-cutter's wheel for engraving the dies. Cellini himself, however, for his medals of Clement VII, employed puncheons or *madri*,² as for his coins. That is to say, for the portrait-head, and for various details, Cellini carved steel punches in relief; these were driven into the die, which had been softened in the fire, and left impressions in intaglio. Similarly he had an alphabet of punches for the inscriptions, and a punch with dots or pearls to make the pearled border or *granitura*. While the work of engraving, however it was done, was proceeding, impressions would be taken in wax, to see what it looked like in relief; and before the dies were finally tempered, a complete trial piece could be struck off in lead. The use of punches, which meant a great saving of labour (since for one thing—or at any rate, for many craftsmen—it is easier to carve in relief than in intaglio), became very general in the 16th century, and, since labour-saving appliances can easily become the enemies of sincere craftsmanship, had not a little to do with the decay of the medallist art. Cellini, who is quite unabashed and clear in his own mind that his work was much better than that of the ancients, says that he could not possibly have worked so well or so quickly had he cut his dies direct. On one occasion, when working for Pope Clement, he had to turn out thirty *pila* and *torselli* in one day; this was possible, working with punches; but had he cut his dies direct, he could not, he says, have produced two in the same time, nor would they have been so good. He admits, however, that the

¹ A fairly typical 16th-century die is that of the obverse of the medal of Giov. Guidiccioni which is preserved in the Museum of the Society of Antiquaries of Scotland in Edinburgh, and has been published by Hocking in their *Proceedings*, XLIX, 1914-15, p. 324. Cellini says that both dies of medals were called by the same name, *tasselli*, whereas in the case of coins the lower die was called *pila*, the upper *torsello* (English *pile* and *trussel*).

² To be carefully distinguished from *matrices* in our sense of the word.

Notes on Italian Medals

ancients made "medals" (that is, presumably, their larger coins and medallions) superlatively well. But he does not seem to know that they used the same methods of direct engraving for both.

Such a leaden impression as I have mentioned, or even one made in wax from the dies, when they were finally complete, was then used to make a mould in fine clay. In this mould was cast the blank of the medal which was to be struck, in gold, silver, brass or bronze, as the case might be. This cast was then placed between the dies and struck. As Vasari neatly puts it, the blank receives from the die the skin which it did not receive from the mould. This preliminary casting of the blank in the exact form of the medal saved the dies from a great deal of strain. The simpler method of striking was with the sledge-hammer, the dies being placed in a collar to prevent their moving. If the medal was of brass, it had to be heated between the blows. Or the dies could be placed in a frame, and forced together by wedges driven between the edge of the frame and the dies; this, of course, lessened the danger of fracture of the dies, which were not struck directly by the hammer.² More elaborate was the screw. The collar in which the dies were placed had a female screw inside it; in this fitted a male screw, which, by a strong lever passing through its head and handled by four men, worked down upon the upper die. It was so powerful that by this means, says Cellini, he struck, for Clement VII, about a hundred medals in bronze without even casting the blanks first in the requisite shape. Two turns of the screw sufficed where a hundred blows of the hammer would have been necessary. It is possible that the press, which Bramante is said to have invented for impressing Papal bullae, and Caradosso to have used for striking medals of Julius II, may have been something of this kind. But in any case this screw, of which Cellini describes the simplest form, is the essential principle of the mill, which was known in most of the chief European mints in or soon after the middle of the 16th century. The mill was first used in England in 1561³, but the conservatism of our mint authorities prevented its being fully established for quite a century. In Scotland, however, Briot succeeded in inaugurating it about 1636-7, while efforts to impose it upon the Tower authorities were still without avail. But into the later development of the various methods of engraving dies

and striking this is not the place to enter.⁴ It seems fairly obvious that if you design a medal and then work it out in separate little bits, carving a punch for each separate portion, and then subsequently combining them, you must be a very great artist if your design does not suffer from disintegration. The artists of the older school must have felt towards the new art of striking medals much as calligraphers and lovers of fine manuscripts felt towards printers, although printing was a new invention, and the striking of medals was only a transference to medals of an art that had already been employed for coins for over 2,000 years. Some of the older artists may have viewed with dismay the base mechanical ease with which, the die once made, the product could be multiplied. It certainly cheapened the work; but that in itself need not have affected its artistic quality. The mischief was in the use of punches and other labour-saving devices. The best artists of the 16th century continued, some of them exclusively, to use the casting process.

The artist, in cutting his dies, may have worked merely from drawings; but it was not unusual to make models in relief. A certain number of such models, most of them for coins and not for medals, have come down to us; but I know of none earlier than the last years of the 16th century. The Bessborough set of models for Florentine coins, now in the collection of Mr. Henry Oppenheimer, has already been illustrated elsewhere.⁵ In Mr. Whitcombe Greene's possession there are a large number of models, the remains of a collection which once belonged to L. C. Wyon,⁷ and which was evidently brought together in Italy. It contains models of various kinds, dating from the end of the 16th century to the middle of the 18th, and including the model for Mazzafirri's medal of Fernando I de' Medici, which has already been illustrated in this Magazine.⁸ A few are models for cast medals, as for instance the medal of Leo XI with a bouquet of flowers and the motto SIC FLORVI on the reverse. There are a number of minute models for oval pendants with religious subjects. But the models for coins are in the great majority. A selection from them is illustrated in the accompanying plate. Of the Florentine models the earliest seems to be that [A] with *The Decollation of S. John Baptist*, dated 1599. This is the type of the lira of Fernando I of 1608. According to Orsini, neither was the

² See the diagram in Ashbee's translation of Cellini, p. 76.

³ On the introduction of the mill into France and England, see the sketch by Hocking in *Numismatic Chronicle*, 1909, pp. 66 ff. On Eloy Mestrell, who struck the first milled coins in the Tower of London, see also Symonds in *Numismatic Chronicle*, 1916, pp. 69 ff.

⁴ I may refer to my pamphlet *On Medals* (Civic Arts Association, 1916), for a discussion of the principles of modelling for cast and struck medals respectively.

⁵ Burlington Fine Arts Club, Exhibition of Italian Sculpture, etc., 1912, Pl. LXVII.

⁷ Sotheby's Sale Catal., 17 July 1902, lot 378.

⁸ *The Burlington Magazine*, January 1914, p. 217.

DESCRIPTION OF PLATE OPPOSITE.

Wax models for Florentine, Papal, Mantuan and other coins, partly the work of Gaspare Mola. In the collection of Mr. T. Whitcombe Greene, F.S.A.

A



B



C



D, E



E, F



G, H



H, J



K



L



M



O



N



Notes on Italian Medals

lira issued nor the type used before that year. The model shows that it was at any rate contemplated nine years earlier. We have also designs for the Baptism of Christ, one [E] complete, the other [J] with the figure of S. John alone. The former, except for the absence of a cross in the hands of the saint, is exactly similar to Gaspare Mola's piastra d'oro of Cosimo II. These are all modelled on slate, as indeed are all the others which are illustrated here, except the seated S. John Baptist [B] which is on copper. More numerous still are the designs for Papal coinage. Among these the earliest seem to be a fine design [F] for a scudo of Ferrara, with S. George and the Dragon, probably of the time of Paul V, and a design [G] for the testone of the same Pope with S. Paul on the reverse. Designs for a scudo [N] and a testone [M] of Urban VIII, with S. Michael and the Devil, are also here; the larger one shows the bees of the Barberini arms used as stops in the inscription VIVIT DEVS, although, if the Vatican catalogue is complete, this feature was not adopted on any of the actual coins. They are probably the work of Gaspare Morone, or possibly of his uncle Gaspare Mola. The Justice of the testoni of Innocent X [K] and the S. Tommaso da Villanova giving alms to a beggar of the scudo of Alexander VII [D] are also represented in this remarkable collection. The design [C] in which a female figure gives alms to a beggar is perhaps intended for the same coinage. The seated S. Peter [L] resembles the types of testoni of Innocent X (1645) and of Clement IX, but is on a larger scale. The Mantuan mint is represented by the model, dated 1612, of S. Andrew giving the pyx to S. Longinus [H]; this appears on a ducatone of that year, which seems to be the work of Gaspare Mola.⁹ The two saints on the same piece of slate [H] and the seated S. John the Evangelist [O] I have not at present been able to identify. The careful study and enumeration of these models would repay trouble, but is suited to a numismatic publication rather than to this Magazine. At present I refrain from entering further on the question of attribution, though it is clear that a considerable proportion of these models are the work of Gaspare Mola. Before leaving the subject, however, I must mention two interesting, if late, models on lead for medals. The lead discs seem to have been struck from dies, one of which had already had the inscription cut in it.¹⁰ Inside the circle of the inscription the design is modelled in wax in the usual way. The other model is within a

few years of the same date.¹¹ It is treated in the same way, save that the inscription has not been added to the die before striking the disc. Taking such a lead impression from a die was a quicker and more convenient way of producing the necessary disc than cutting down a piece of slate.

The metals which were employed by medallists were chiefly gold, silver, bronze, or other alloys of copper, and lead or pewter. The first two are rarely found in original castings before the 16th century. The great majority of medals in any collection will probably be found to be of bronze (alloy of copper with tin). A larger proportion of tin in this alloy than usual gives the pale metal which is known as bell-metal; this was occasionally though not frequently used by medallists. Brass (copper alloyed with zinc) was not uncommonly used, especially in the 16th century. As to lead, it was a favourite material in the 15th century for making trial proofs, owing to the ease with which it was melted. It would seem that pewter (the grey alloy of lead with tin) was little if at all used by medallists before the 16th century.¹²

The bronze which results from casting, and even that produced by striking, has a raw surface which is not pleasant to the sight. But it is rarely that medals are to be found in that unfinished condition. The surface has been modified in various ways,¹³ which are popularly spoken of as patination, although *patina* strictly speaking should be limited to an *incrustation* of verdigris (green carbonate of copper or other compounds of copper) brought about by natural chemical action, and giving to the metal a green, blue, or black surface. These incrustations may be produced in various ways; the copper alloys become gradually

⁹ It has the shield of Alexander VII (1655-1667), over which S. Peter and S. Paul hold the Papal tiara, and is evidently for the unsigned medal of 1662 illustrated by Bonanni, p. 641, No. xviii. The collection also contains models for the medals given by Bonanni, *ibid.* Nos. xi and xix, both by Gaspare Morone.

¹⁰ The observation is due to Baron de Cosson.

¹¹ For much of the information which follows, when other references are not given, I am indebted to the late Mr. S. W. Littlejohn; it is based partly on the traditions of the metal-worker's craft, partly on his examination of the medals themselves. I have also to thank Dr. Otto Rosenheim for some valuable criticism from the scientific chemist's standpoint. Being neither craftsman nor chemist, I offer the remarks which follow with great diffidence, and shall be glad to receive criticisms. As regards printed authorities: some hints are given by Pomponius Gauricus, *de Sculptura* (written 1504) c. ix; see the translation by Mr. Eric Maclagan in the Introduction to the Burlington Fine Arts Club Catalogue, *Italian Sculpture* (1912), p. 16. H. Brockhaus's translation (Leipzig, 1886) must be used with great caution. H. Luer's *Technik der Bronze-Plastik* (pp. 16-18) deals sketchily with the subject. A number of receipts for artificial colouring are said to be given by Wuttig in a work published at Berlin in 1814; but this is inaccessible to me. Some information from the chemical side is to be found in the article by H. Kühl, "Die Bildung der Patina", in the *Kunstgewerbeblatt* of the *Zeitschr. für bildende Kunst*, May 1913, pp. 150-3. An admirable account of various modern methods (mainly Japanese) of patination and colouring is given in Mr. H. Wilson's *Silverwork and Jewellery* (2nd ed., 1912), chapter xlv; this should be read in supplement to the remarks that follow.

⁹ The *Corpus* gives the signature on this coin as C.M. I seem however to distinguish a G in the first letter.

¹⁰ "Templum hoc init. habuit temp. Prior. Sor. Hypp. Cath. Ruffo MDCLXVII". On a Maltese cross, a shield (surmounted by a coronet): per pale (1) Ruffo; (2) per fess, in chief Papal keys and umbrella, in base the Buoncompagni dragon.

Notes on Italian Medals

decomposed and a crust is formed, owing to the presence of favourable elements in the earth in which the specimen may be buried, or in the mixture of which the specimen itself is made, or in the atmosphere to which it is exposed.

But there are other methods of giving a finish to the surface of medals, which may be divided roughly into two classes, viz, *varnishes* or *varnish-enamels* (popularly called lacquers), and forms of *bronzing* or *colouring*.

The varnishes of the old medallists were doubtless partly identical with those which were used by armourers to finish and preserve the hilts of swords, etc. One which was recommended in an Italian MS. of 1520 for arquebuses, iron armour, etc., was compounded of linseed oil (2 lb.), sandarac gum (1 lb.) and Greek pitch (2 oz.).¹⁴ Another "excellent common varnish good for varnishing anything you wish" is described in the same MS. as made of linseed oil (2 oz.), Greek pitch (1 oz.) and a little rock alum; if black pitch were used it was good for pommels of swords, spurs, etc. Gauricus also recommends varnishing with liquid pitch for giving a black tone to bronze. The gum mentioned is the Mogador sandarac, produced by the *Thuja articulata*, not as usually supposed by the juniper.

For "bronzing" or colouring, as distinct from varnishing, the following processes (among many which are known) might be used:—

(1) Pomponius Gauricus says that a yellow colour can be produced by cleaning the figure¹⁵ thoroughly and placing it on a white-hot plate, until it appears to have acquired the same colour as the plate, and then cooling gradually.¹⁶

(2) "Crocus", i.e., oxide of iron, which in its finer form is known as jeweller's rouge. This red powder is made into a paste with water and spread upon the face to be bronzed; the object is subjected to a moderate heat—the primitive method was apparently to heat it on an iron plate over a charcoal fire. The paste having dried to powder is brushed off, and a second coating applied and baked at an increased heat, and so on, repeating with an increase of temperature from three to four times according to the tone required. Result: a tone ranging from golden to deep brown.

(3) Black lead, in a similar way; the result however is not so good as with crocus.¹⁷

In this class of bronzing, brushing the surface after the final heating with unctuous hæmatitic ore

¹⁴ Greek pitch is "powdered resin (white pine) from which the oil has been evaporated over hot water". (Ashbee, *Treatises of Cellini*, p. 157). The MS. in question is said to be in the Library of S. Mark's at Venice.

¹⁵ "Sigillum" means a small figure, as in classical Latin, or at any rate only a "casting"; not, as Brockhaus takes it, a seal-impression, which would make nonsense here.

¹⁶ Wilson (*op. cit.*, p. 368) gives the warning that overheating of bronze sweats the tin on to the surface of the metal.

¹⁷ Wilson gives after Spon various other receipts for the use of oxide of iron and plumbago, in combination with each other or with other materials (pp. 378 f.).

produces a beautiful lustre, and a tone varying according to the amount used.

(4) Nitric acid. An old MS. receipt reads as follows: Take of water a wine-glass and add to it from 4 to 5 drops of Acid Azoticum and with the solution wet the medal (which ought to have been well and properly cleaned from all grease and dirt) and allow it to dry, and when dry impart to it a gradual heat of equable character, by which if properly carried out a darkening of a golden hue should be made in proportion to the heat imparted.

(5) Exposure to the elements, more especially during winter. A London fog is the best agent in the world for the purpose. The medal should not be handled during the exposure, which may sometimes last for weeks before a good tone is produced.

(6) Black-bronzing, by a solution of sulphur in dilute ammonia (the early method) or, as now, by sulphuretted hydrogen or ammonium sulphide. The medal is subjected to the fumes of sulphuretted hydrogen, or washed over with a weak solution of ammonium sulphide and dried at a gentle heat. In the latter case a precipitate is left of a whitish green permanent powder, which collects in the hollows, and to which waxing gives a brownish yellow tone.

(7) According to Gauricus, black colour can be produced by the fumes of (burning) chaff, the object being first wetted.¹⁸

(8) Green bronze is produced by the very simple process of steeping the specimen in a solution of sodium chloride (common salt) for a few days.¹⁹ A partial bronzing is brought about, which after the medal is well washed and slowly dried is very permanent. Sal ammoniac (ammonium chloride) was often used in place of common salt; also a strong solution of sugar, or sugar acidified with acetic acid.

There are of course numerous other methods known to modern chemists; the amateur will find plenty of opportunity for experiment with the above, and will perhaps be wise, until he becomes expert, in avoiding those which necessitate the use of strong acids. After bronzing, some metal-workers plunge the medal into boiling paraffin-wax; but a better method is merely to brush it with a soft brush upon which beeswax has been spread lightly. Common grease of any sort should be avoided, since the fatty acids contained therein are deleterious to the metal.²⁰ The German

¹⁸ Brockhaus's translation of "ex palearum, si prius emaduerit, suffumacione" by "durch Anrauchen von Erzschlacken in ganz nassem Zustande" is sheer nonsense; grammar prevents our referring "emaduerit" to the paleae, and paleae must mean chaff, not bronze-dross, since the latter would not produce fumes. Paleae, in fact, seem to be the equivalent of the pine-needles, resinous shavings, or rice straw, the fumes from which are used for colouring metal by the Japanese.

¹⁹ Gauricus recommends salted vinegar. An elaborate Japanese formula is given by Wilson, p. 371.

²⁰ *Forty-fifth Annual Report of the Deputy Master and Controller of the Mint*, 1914, p. 53.

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experts²¹ recommend Zapon, but any clear celluloid varnish will serve.

Finally there are the various methods of gilding or silvering; and bronze medals are occasionally found coated with baser metals such as tin. These are obviously processes for the professional.²² Gauricus's account of them (in Maclagan's translation) is as follows:— "The finest white colour is got with silver thus: the best silver is beaten into very thin foils and amalgamated with quick-silver, and then laid on with nitre and alum solution, using an iron-pointed tool. Next the object is plunged into boiling oil to heat it through and set on glowing coals, then quenched in vinegar, salt, urine and tartar, and finally polished again with the burnisher. The finest golden colour is got with real gold by the same method as white from silver, except that it does not need to be cooled down²³ in oil; but this only if there is no tin mixed in, for the method is different with foil made of the two metals."

Medals that have not been well cared for may

²¹ F. Rathgen, *The Preservation of Antiquities* (Eng. trans., Cambridge, 1905), is the leading authority in print.

²² For the modern methods, see H. Wilson, *op. cit.* chapter xxix.

²³ One would expect "boiled", as indeed Bröckhaus translates; but the text gives "perfrigi".

be found covered with dirt, or with a decayed and ugly varnish or coat of colouring matter, or with an unsatisfactory "bronzing". The offending surface may be removed, if the medal is of bronze (lead had better be left to the professional) by soaking in a not too strong solution of ammonia. Some of the harder coating-materials may require to be treated with potassium oxide. When the raw surface of the metal has been reached, it may be restored by one of the processes above described.

The lead of which medals are made is frequently impure, and susceptible to change of atmosphere. A piece which has seemed perfectly healthy may, when moved to new quarters or subjected to changes of temperature, suddenly develop spots of white efflorescence—lead carbonate. This tends to spread and may in time reduce the whole piece to powder. The piece should be thoroughly boiled in water; then well dried, by soaking in pure alcohol for some hours; and then coated with the Zapon or other varnish, as above-mentioned.

Old lead medals are frequently found covered with a dull yellowish coat, which obscures details. This is the remains of a so-called "gold paint", which probably contains no gold but powdered bronze. To remove it without damage to the lead is the work of an expert.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXIX BY LIONEL CUST

ON THE PORTRAITS OF KING HENRY VIII.

IT has now for some time been recognised, that at the beginning of the 16th century, there existed in London a school of painters, who preserved something of the great mediæval traditions of English art, although like most other English craftsmen, they required or at all events admitted readily, the assistance of more accomplished artists from neighbour countries, such as France and the Netherlands. A hasty transcript by Horace Walpole of the notes collected by George Vertue for the history of painting in England is responsible for a tradition that the chief painter in England before Holbein was Mabuse, and that in the reign of Henry VIII all portraits and paintings were by Holbein or of his school. A similar careless statement by Walpole led to the bulk of the fine portraits in the reign of Elizabeth being attributed with absurd recklessness to Federigo Zuccaro. It is now known that Mabuse never set foot in England, and that Holbein did not arrive in England till 1526, when Henry VIII had been on the throne for seventeen years, and there is no evidence that Holbein entered the king's service until ten years later. It is not safe therefore to attribute to Holbein any portrait of Henry VIII at a younger age than forty-five. The conditions of life at that date aged both men and women much more rapidly

than they do in the 20th century. In the days of Henry VIII a man of forty-five was past his prime, and few men, who led the vigorous active life of a king in those days, attained to what in our days would be considered to be average old age. Henry VII, whose known portraits all seem to represent an elderly man, was only fifty-two when he died, nearly ten years younger than King Edward VII on his accession to the throne.

Such portraits of Henry VIII, as belong to the first fifteen or sixteen years of his reign, must have been painted by artists who knew nothing of Holbein. The later portraits of Henry VIII have as it were stereotyped in history a face and figure which are difficult to reconcile with the almost universal admiration for the king as the handsomest sovereign in Europe. There may be a "divinity that doth hedge a king", but the detailed descriptions of Henry VIII's appearance as a young man are proof of the personal admiration which he excited, especially among foreigners. These good looks must have come to him, through his mother Elizabeth of York, from his grandfather King Edward IV, who was noted for his handsome face and figure, and incidentally for his gallantries. The well known portrait at Windsor Castle,¹ which has an unbroken claim by tradition to be the likeness of Arthur, Prince of Wales,

¹ See *The Burlington Magazine*, vol. xix, p. 126.

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shows that the elder brother shared in the family good looks, and had a great resemblance to the younger brother Henry, so much so that this portrait has been thought sometimes to have been misnamed and to be really a portrait of King Henry in his youth. In the days of the Tudors well developed physical charms, both in men and women, excited popular admiration and were cultivated by those who possessed them. The robust figure, ruddy complexion, and golden hair of Henry VIII were admired much more than the dark, fallow, cynical features of his rival François I of France.

The appearance of Henry VIII in the earlier years of his reign is seen in the few miniature portraits which have been preserved, two of which are in the royal collection at Windsor Castle, and one in that of the Duke of Buccleuch, formerly in the Magniac collection. In two of these the King is beardless, but in one at the age of thirty-five, painted therefore in 1526, he wears a freshly grown fair beard and moustache, although the Buccleuch portrait is dated the same year and shows him with a shaven face. It is always unsafe to rely upon such a detail as the wearing of a beard or the wearing of the hair over the ears to fix any particular date. Shaving the head and face, or the reverse, was a matter of caprice with a sovereign. Wearing the hair over the ears was sometimes a subterfuge of the artist. Documentary evidence may show that the King wore a beard in 1519 because François I did, or that in 1535 he commanded his beard "to be knotted" and "no more shaven", but it seems clear that in the earlier part of his life the King let his beard grow, or shaved his face clean, as fancy might take him. The evidence from contemporary medals shows that the King wore a beard in 1524 and 1526, as he does in the well known portrait with a scroll at Hampton Court Palace, and in certain rather curious portraits, probably of the English school, one of which is in the National Portrait Gallery. It is not therefore Holbein who should be the guide of posterity as to the personal likeness of King Henry VIII, as Holbein only saw the King after he had passed his prime of good-looks.

There were artists enough in England before Holbein. The art of painting portraits in miniature is clearly derived from that of the illuminators of manuscripts, and can be traced from an origin in the miniaturist schools of Ghent and Bruges, passing through Hainault and Picardy to Paris, and thence to London. The earliest miniature-portraits in England, such as those of Henry VIII then young,³ are in close affinity with the miniature-portraits done in Paris at this date, such as those of the *Preux de Marignan*. These portraits are evidently based on drawings from

the life made by such artists as Jean Perréal (Jehan de Paris) and Jean Clouet,² and copied in miniature by trained artists, such as Guillaume Geoffroy (Godofredus Batavus), Simon Binninc of Bruges and his daughter Levina Teerlinck, Gerard and Lucas Hoorenbault of Ghent with their sister Susanna, who was renowned for her skill in this line of art. Perréal is described as "portraitiste de visages, qui peint de petits portraits sur parchemin". These little portraits or limnings were already in vogue when Holbein came to England. Nicholas Hilliard,⁴ Holbein's immediate successor and pupil in this art, does not claim Holbein as its inventor, but as its greatest exponent, saying:—

"a word or two in honore and praisse of the renowned and mighty King Henry the eight, a prince of exquisit jugment and royall beauty, soe that of caning stranger euen the best resorted vnto him and renowned from other courts to his amongst whom came the most excelent painter and limner Hannce Holbein, the greatest master truly in both those arts after the life that euer was, so cuning in both together, and the neatest; and there withall a good inuenter, soe compleat for all three as I neuer heard of any better then hee. Yet had the King in wages for limning diuers others . . ."

Dismissing therefore all the portraits of Henry VIII painted before 1526, in which year Holbein paid his first visit to England, the questions which arise here are in the first place what portraits of Henry VIII can be attributed with any certainty to the hand of Holbein, and if any portrait in the royal collection comes within this category. It has been conceded by the most recent students of Holbein and his work in England that there is no evidence of the employment of Holbein by the King before 1536, in which year the King married Jane Seymour, though it is rather the absence of evidence than any certainty which leads to this conclusion. Holbein's friend, Nicolas Bourbon, the poet, apparently writing in 1535, speaks of Holbein as the King's painter. Jane Seymour had been the subject of the King's attentions several months before the catastrophe which befell Anne Boleyn, and left the throne vacant for a successor. Sir Nicholas Carew, in whose house Jane Seymour resided for a time, was among the patrons of Holbein, as was Thomas Cromwell, so that the future queen may have encountered the painter and perhaps had her portrait taken before she became the successor of Anne Boleyn as Queen of England. The well known portraits of Jane Seymour by or after Holbein at Vienna, Woburn Abbey, the Hague do not show any special accessories to indicate royal dignity, or distinguish her from the other great ladies of the Court. With the year 1536 however, Holbein entered upon his service as painter to the King. The earliest portrait, which can be safely attributed to Holbein, is the well known and justly admired portrait of Henry VIII, which belongs to Earl Spencer, K.G.,

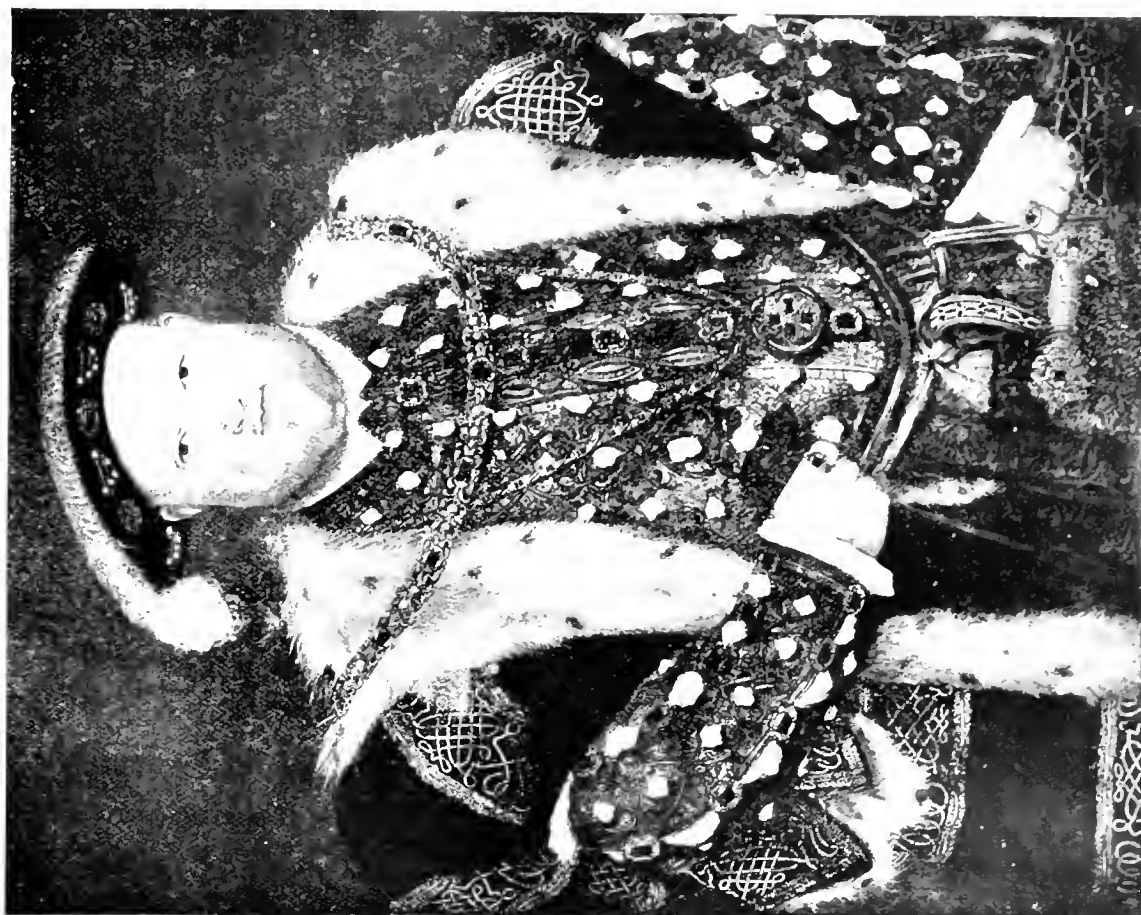
² See *Catalogue Early English Portraiture*, Burlington Fine Arts Club Exhibition.

³ See L. M. Richter, *Chantilly*, p. 205.

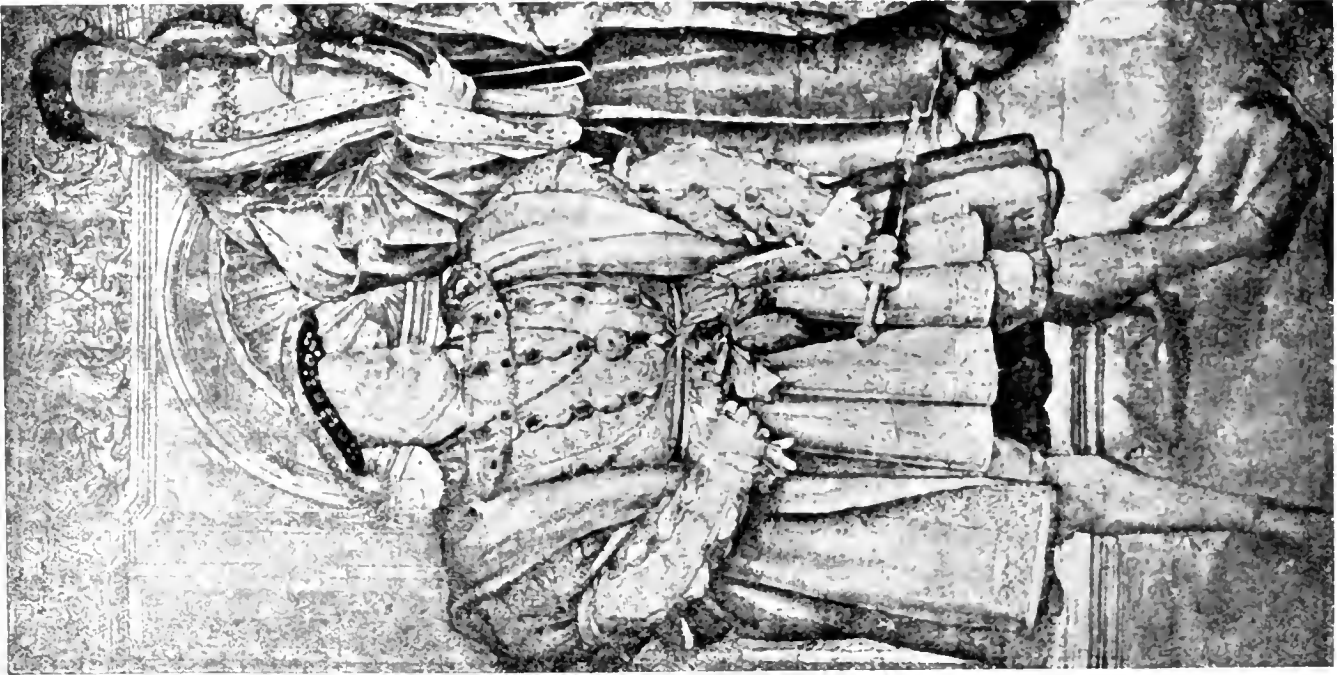
⁴ See *Walpole Society Annual*, No. 1, 1912.



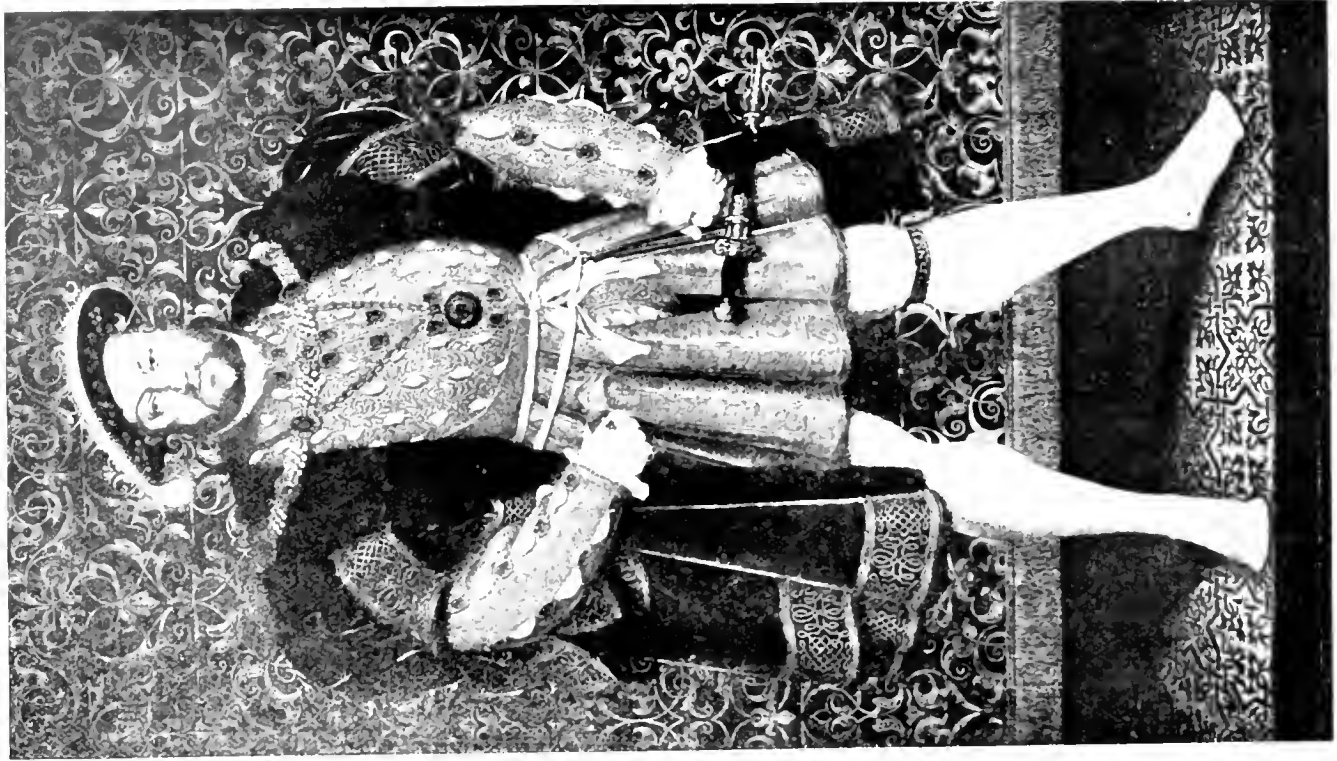
(A) ORIGINAL - GIOVANNI CARLINO - GALLERY, ROME



(B) REPRODUCTION AFTER BOBLEN - MUSEUM OF LATE



(C) CARTOON FOR THE WALL PAINTING BY ROBERT WHITHAM



(D) PAINTING, COPY FROM THE WALL PAINTING, WHITHAM

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at Althorp, and has been frequently exhibited and reproduced, a good facsimile in colours having been issued by the Medici Society. At first sight this portrait has affinity to the portrait with a scroll at Hampton Court Palace. On comparison it will be found that the Althorp portrait shows the King at a more advanced age, quite in accordance with the date of 1536. The hair has darkened, the face hardened, and is without the freshness and exuberance of lusty youth, which makes the Hampton Court portrait so attractive, and links it with the early portraits in miniature. It would appear that the same drawing, which forms the basis of the Althorp portrait, was used for the head in the great group of Henry VII and Henry VIII with their wives, as designed by Holbein for the Privy Chamber in Whitehall Palace. This great painting is usually described as a fresco painting, but there is no evidence that Holbein ever executed any painting in pure fresco on wet plaster. The mural-paintings on houses in South Germany and Switzerland seem to have been painted with some preparation of oil-colours on a dry surface, which was very perishable. The mural-paintings within buildings were painted by a similar process, but in some cases, such as the two great paintings of *The Triumph of Riches* and *The Triumph of Poverty*, painted by Holbein for the Steelyard in London, the paintings are done *in tempora* on canvas stretched upon the wall, so that they could be removed and rolled up, as appears to have been the case with the two paintings in the Steelyard, when the Hanseatic community was dispersed. The dexter half of the composition by Holbein, as shown in the precious cartoon, belonging to the Duke of Devonshire, K.G., at Chatsworth, has been pounced through, so as to transfer the design upon the wall. It would seem therefore as if this great painting was executed on the wall itself, so that it could not be removed when the palace was destroyed by fire, but it might also have been pounced through on to a canvas already stretched upon the wall. Other drawings by Holbein for his easel portraits show signs of pouncing through, which shows that this was his method of transferring his original sketch. In this cartoon Henry VIII is shown with his face turned in three quarters to the spectator's right, similar to the portraits at Althorp. Two or more small copies of the Whitehall painting were made in the middle of the 17th century by Remigius van Leemput, as well as full-length copies by J. van Belcamp at Drayton House, and in these the King is seen in full face fronting the spectator, standing in the attitude which is usually associated with the portraits of King Henry VIII. The change in the position of the head is not likely to have been made by mere copyists, who only transcribed what they saw before them, so that it must be ascribed to Holbein himself, perhaps under direct personal

instructions from the King. A drawing in the Royal Print Room at Munich shows Henry VIII in full face, giving the type, by which the King was to be known to posterity. This drawing may be ascribed to the hand of Holbein, though not with absolute certainty, and upon this drawing is based the admirable portrait of King Henry VIII at the age of 49, now in the National Gallery at the Palazzo Corsini at Rome. The King in 1540 still preserved something of his former dignity, and the affinity between the two portraits at Althorp and Rome can be traced. Later on in less skilful hands than Holbein's the King's portraiture became coarse and repulsive. The portraits of Henry VIII, which can safely be attributed to Holbein, may be limited to

(1) The portrait at Althorp.

(2) The mural-painting at Whitehall, as shown in the cartoon at Chatsworth [PLATE II, C].

(3) The portrait in the National Gallery at Rome [PLATE I, A], with the drawing at Munich, as the probable original study by Holbein.

No one of the portraits in miniature of Henry VIII can be accepted with any certainty as the work of Holbein himself. On the painting at Whitehall was based a numerous series of full-length portraits, many dating from the 16th century. Some of these show variations, so that the copies can again be re-classified, but there can be no suggestion that any one of these was painted by Holbein himself. One such whole-length version of a very early date is now at S. James's Palace. Others are at Petworth, Chatsworth [PLATE II, B], Ditchley, and other places too numerous to mention here, although special notice must be taken of the fine version at Trinity College, Cambridge, which is signed by the painter, Hans Eworth. Holbein's own share in all this extra work must be limited to the Chatsworth cartoon.

The other group, which is based on the drawing at Munich, comprises besides the two well known portraits at Windsor Castle, other variant versions, of which one notable example belongs to the Municipality of Bath [PLATE I, B]. These portraits seem for the most part to be the work of some Franco-Flemish painter of or akin to the so-called Clouet school in France. Holbein himself was only some seven years in the King's service, and was more than once employed on missions abroad. In view of his unexpected death from the plague in 1543, it is probable that he left many portraits incomplete, and that it was necessary to summon one or more skilled artists, possibly from Paris, Fontainebleau or Lyons, to complete his work. Holbein does not appear to have had a regular *atelier* in London with assistants. Most of his finished work has the appearance of having been carried to completion by his own hand, though he must have had recourse to the aid of skilled assistants for his large mural

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paintings. No artist laid claim to the honour of being Holbein's actual pupil. He may have been assisted by the German artist Gerlach Flick, or the rather mythical Gwillim Stretes, but they are never called pupils of Holbein. Painters of more distinctly Flemish origin, such as Joannes Corvus (Jan Rave) and Hans Eworth may be regarded as successors of Holbein, or even contemporaries, but not as mere imitators or pupils. Eworth, as has been stated, is known to have copied the portrait of Henry VIII at Whitehall. Corvus was a painter of rather coarser temperament, who seems to have considerable patronage at Court, but it is impossible to attribute an accredited portrait by Corvus to Holbein or his school. The Hoorenbault, Hornebolt or Horebout family from Ghent were senior to Holbein and rivals, and so far from Holbein being their master, it seems clear that Holbein was pupil to Lucas

Hoorenbault, and possibly also to his sister Susanna in the art of limning.

Another hand can also be traced in the large painting of *Henry VIII and the Barber-Surgeons*, which was probably begun by Holbein. In this the figure of the King is very inadequately conceived, and suggests the possibility of its having been adapted from the Great Seal. Possibly this large painting, like the *Family of Sir Thomas More*, was completed by Rowland Lockey. Closely therefore as the names of Henry VIII and Holbein are linked together by popular tradition, it must be accepted that the number of portraits of the King which can be safely assigned to Holbein is very restricted, that Holbein never painted the King in his best days, and that for historical accuracy the most familiar likeness of King Henry VIII is misleading and unjust to the King himself.

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—V BY GIACOMO DE NICOLA

FRAGMENTS OF TWO SERIES OF RENAISSANCE REPRESENTATIONS OF GREEK AND ROMAN HEROES.

II. A SIENESE SERIES.—The "Famous Men" were a theme dear to art. They began to appear more frequently in the 15th century as examples of civil and military virtue, which until then had been more often impersonated by the saints or by mythological personages. As was natural, they increased rapidly with Humanism in the 15th century, and in their turn yielded a little to allegorical figures from about the middle of the 16th century. For their ethic function they were preferred as subjects for the walls of the public palaces, as those by the hand of Altichiero in the Sala of the Giants at Padua; those by Taddeo di Bartolo in the hall of the Chapel of the Palazzo Pubblico of Siena; those by Ghirlandaio in the Sala of the Lilies of the Palazzo Vecchio at Florence; those by Perugino in the Cambio at Perugia, etc. But they also often adorned the signorial dwellings of private citizens. It is known, for instance, that examples were in the palace of the Trinci at Foligno; and others in the palace of the Baglioni at Perugia; while those that Andrea del Castagno painted for the Carducci at the Villa Legnaia are still preserved there.

From a Sieneze series of "Famous Men" come some paintings that it is still important to discuss although they have already been considered critically several times. These are a *Tiberius Gracchus* in the gallery of Buda-Pesth; an *Alexander the Great* in Sir Frederick Cook's collection at Richmond; a *Claudia* in the Dreyfus collection in Paris. The Heroes are all shown standing on a base on the front of which is a cartel with Latin

verses supported by two little Genii, with landscape backgrounds, upon arched panels that measure about cm. 106 × 51. To these three Venturi added a figure in the collection Massarenti of Rome;¹ and the catalogue of the exhibition at the Burlington Fine Arts Club in 1893 added two others which were on the Florence market² about 1890. The Massarenti figure is to be found now, according to Schubring,³ in the Gardner collection at Boston. He alludes to one of the two heroes of that collection, which have been mentioned by Berenson,⁴ and had been thought by other critics to belong to our series; while the two Gardner *Heroes*, together with a third in the museum of Tours,⁵ derive from another series also Sieneze, distinct from the one we are concerned with here, in form, dimensions, decorative particulars, and style. The former Massarenti picture, on the other hand, to-day forms part of the Walters collection at Baltimore; it depicts Sulpicia, and corresponds in all its external data to those now presented by the three *Heroes*, and it formed a sequence to them. Of the two which were in Florence about 1890, I do not know the whereabouts, unless one of them may be the Dreyfus picture just mentioned, and the other a picture that was in the possession of the Dowdeswell brothers, only known to me through a good photograph kindly shown to me by Mr. Berenson. This last painting ought also to be added to the series. Everything is in agreement except that the lowest part of the pedestal, on which the hero stands, no

¹ *L'Arte*, 1900, p. 237-8.

² *Ibid.*, p. xv.

³ Casson, Leipzig, 1915, p. 347.

⁴ *Gazette d. Beaux-Arts*, 1896, p. 205.

⁵ Vitry (P.) *Le Musée de Tours*, 1911, Tav. 7.



(A) "SCIPIO AFRICANUS" BY FRANCESCO DI GIORGIO MARTINI (THE BARGELLO)



(B) "ALEXANDER THE GREAT" SILENSE, END OF 15TH C. (SIR FREDERICK COOK, BART.)

Notes on the Museo Nazionale of Florence

longer appears, having evidently been cut off by a reduction of the panel at the bottom.

A sixth hero of the series is the *Scipio Africanus* in the collection Carrand here reproduced [PLATE, A]. As in the others the background of the painting is preeminently an episodic illustration of the hero, corresponding to his panegyric in the verses of the cartel. We thus see here on the right Scipio near the curtain, and before him, the father of Lucrezia, imploring the rescue of his daughter; and on the left Lucrezia and her father, set at liberty, and departing. We have Scipio exalted, as he often was, not for his feats of arms, but for his magnanimity.

The series thus formed of these six paintings is not the work of one man alone. The Dreyfus *Claudia*, notwithstanding the contrary opinion of Venturi⁶ and of Schubring,⁷ is without doubt by Neroccio, to whom Berenson⁸ assigned it. The Walters *Sulpicia* is by Giacomo Pacchiarotto. The Carrand *Scipio* is by Francesco di Giorgio Martini. The remaining three heroes are by a fourth artist. But this is not all. Extending our observation a little further, it will be easy to recognise that to this last painter we owe also the landscape of the *Claudia* and the landscape and pedestal of the *Scipio*. I have reproduced next to the *Scipio* the Cook *Alexander* [PLATE, B], to render quite apparent the affinity between these landscapes. In the foregrounds there is as it were a succession of hills with rectilinear summits, well marked, in a direction converging with the lower, strongly marked ground. At the edge of the hill-tops are dwarf-trees or trunks of trees cut at a short height above the soil, with a branch still in the air; in the distance, on the sea, are circular towers with high and sharp points; here and there, far away, small, agitated figures, with garments flying in the wind. This very close collaboration assures us of the contemporaneity of the execution of the parts forming the series and of the presence of Pacchiarotto, of Neroccio, and of Francesco di Giorgio; and convinces us, besides, that it was executed in Siena between 1495 and 1500, since Pacchiarotto was born in 1474, and 1500 was the year of the death of Neroccio. We have thus at hand sure indications restricting the circle of conjecture concerning the fourth painter. Even this one, also, must be sought in Siena towards the end of the 15th century.

But among the Sienese, who was the author? since the characteristics of his works are much more Umbrian than Sienese. We notice, for this reason, the eclectic quality of these Umbrian characteristics, that is to say, a little pinturicchesque, a little more signorellisque. From Pinturicchio comes a certain softness of the body, a certain

tranquillity of expression; from Signorelli the vivacity of the poses and the movements, and the earthly colours. It is a hybrid eclecticism, composed of elements often contradictory, as was bound to happen in drawing on two artistic natures so different as Pinturicchio's and Signorelli's. Such crossing is observable in a group of Sienese artists between the end of the 14th and the beginning of the 15th centuries, secondary artists, impressed by the favour that the two Umbrians met with from the Mæcenases of their city, discouraged by the insufficiency of the local art from trying to compete with the newcomers. In this complex group we now distinguish Fungai and Pietro di Domenico. All the others, for convenience of simplification, bear the name of Matteo Balducci, whom, in turn, from what we know of him and from his only certain picture, we must consider as nothing else than a very faithful imitator of Pinturicchio. We cannot assume that he possessed the personal and diverse styles that many of these Umbrian Sienese works manifest. There emerges from this group the anonimo who executed the greater part of the series of the heroes, and thence, as has been already recognised, *The Story of Griselda* in the National Gallery (No. 912-914).⁹ Berenson, with great acumen, gave our anonimo the name of Fungai,¹⁰ but with equal prudence placed an interrogative after the name. The approximation is certainly exact, but for the identification one must show the possibility in Fungai of a manner corresponding to the master of the heroes. And that does not seem demonstrable, since the works of Fungai, even those of dates far apart, can be called the same in style, and between the last of his dated works, the *Madonna and Saints*, in the Gallery of Siena of 1512, and his death in 1516, there is not sufficient space for a second manner. A development that approaches the style of one painter, we can, perhaps, believe more probably in the case of Pietro di Domenico. In him the influence of Signorelli, in the colouring and in the gestures, is more visible; in him recur some of the elements noted in the landscapes of the heroes and even the curious mode of cloud compositions seen in the skies of the episodes of *Griselda*. In his work the figures tend to become elongated and their garments to become tortuously inflated towards the extremities. In this analysis I do not refer so much to the three works of Pietro di Domenico in the Gallery of Siena as to a large picture with a *Presepio* and *The Annunciation*, which has not yet been attributed to him, in the Church of SS. Simon and Jude at Radicondoli in the Senese. Besides these germs for the possible evolution of Pietro di Domenico towards the

⁶ *Storia dell' Arte*, vii, p. 2a, p. 408.

⁷ *Loc. cit.*

⁸ *The Central Italian Painters*, 1911, p. 206.

⁹ I add a "desco da parto" with a bacchic subject which came into the Florentine antiquity market at the recent sale of the Zubaloff collection.

¹⁰ *The Central Italian Painters*, p. 171.

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painter of *The Stories of Griselda* one ought to weigh the fact that a great part of his artistic activity is unknown, if the notices of his later life collected by Romagnoli extend from 1497 to 1533¹¹ and if his works known up to now are only six or seven. But the previous *terminus ante quem* of the series of the heroes, namely 1500, brings this seductive hypothesis to the ground, since Pietro di Domenico would not have been able to execute the series of the heroes so long after a first Siennese artistic education, if it were not that it comes after the group of his known works, in all of which there is still so much substratum of Siennese tradition. But such works, from the evident Umbrian influences already pointed out, can with difficulty go back further than the last years of the 15th century, that is to say before the Umbrian painters began to exercise their wide dominion over the Siennese. Consequently Pietro di Domenico in his supposed second manner would be later than 1500, a date, as we have seen, impossible for the series of the heroes.

For the present, then, the painter of this series remains anonymous, an anonimo who is a confirmed Siennese, although more Umbrian in style,

¹¹ Siena, Biblioteca Comunale, *Biografie di artiste senesi* (MS.), vol. v., c. 767-771.

and working between the last years of the quattrocento and the first of the cinquecento. He collaborated in the series of *The Heroes* towards 1500; a little later he executed the *Stories of Griselda*. What Siennese palace *The Heroes* adorned there is not sufficient data to establish. They would have made a fine effect in the palace of the Magnifico, full of beautiful and grave ideas, inscriptions of Divinity and Virtue, and of Greek and Roman mythological deeds; but one of the frescoes of the principal Sala of the palazzo figured the *Continence of Scipio*.¹² This the Carrand picture repeated more fully, and the reconstruction of the house of Pandolfo Petrucci seems to have taken place a little later, towards 1508. The lunettes that are in each painting in the cartels bearing the inscriptions would make one suppose that they originally belonged to one of the Piccolomini.

¹² Della Valle (*Lettere Senesi*, Rome, 1786, III, p. 320-2), and Carli (Siena Bibliot. Comun., C. vii, 20, c. 16, 74-6) are the best informed writers on the decoration of Palace of the Magnifico. Now Della Valle describes one of the eight frescoes as *The Continence of Scipio*. This was the sixth fresco of the circle formerly in the Sala Grande of the Palace of the Magnifico, and is not, as is claimed, No. 262 in the Gallery of Strasburg, which represents the Rape of the Sabines, and otherwise negatives such a provenance. The sixth fresco and another are missing the remains of two having been destroyed.

THE THREE VERSIONS OF TIEPOLO'S PHAËTHON BY CAMPBELL DODGSON

THE British Museum has recently acquired, through the generosity of Mr. Henry Oppenheimer, a drawing by Tiepolo of exceptional size and interest [PLATE I].¹ The few sketches by the great Venetian decorator that were previously in the collection are small, and contain single figures or groups of two or three at most. This is a large and imposing design for the composition of a complete fresco, on a ceiling in the Palazzo Archinti at Milan [PLATE II]. The finished work has been well reproduced in a publication of frescoes by Crudo & Co., of Turin (P. Veronese, G. B. Tiepolo e Contemporanei), but it is there wrongly described as being in the Duomo at Udine, and its subject is also wrongly explained. It is also given on a much smaller scale on p. 54 of Sack's "Tiepolo", where the series of frescoes in the Archinti palace is dated about 1728-31. A sketch, apparently in oils on canvas, agreeing

¹ 392 x 532 mm (15½ x 21 in.). Pen and sepia and sepia wash, heightened slightly with white, now dim. The drawing bears a stamp, the letter B with the crown of a marquis, wrongly interpreted by Fagan (No. 49) as that of Sir Charles Bagot (sale, 1836). It actually comes, however, from Bagot's collection, for his monogram, not stamped but written in ink, is on the old mount. The stamp is probably that of some Italian marchese whose collection Bagot acquired. Several other drawings bearing both marks were recently still kept together.

with the finished work is now in the Sack collection at Hamburg (bought at Venice in 1900; Sack p. 189, No. 333, not reproduced), and an earlier sketch in oils, differing in shape from the fresco, is in the Vienna Academy (No. 484), catalogued under the title of *Daybreak (der anbrechende Tag)* [PLATE II]. The present drawing, which embodies Tiepolo's first idea of the composition, is undescribed. In the drawing the subject is conceived as an oblong; in the Vienna study it has become an upright rectangle; in the fresco, where it assumes its final and most successful shape, it is an oval.

The fresco represents Phaëthon beseeching Apollo for the loan of the chariot of the Sun. In the drawing the shell-shaped car is seen below on the left, where the Sun's horses, chafing to start on their course, are restrained by the Hours. Two amorini push the wheels. The languid shape in the foreground, with widespread wings, represents, perhaps, the waning force of Night. Towards the right is a group of deities couched on clouds, only one of whom, Flora with a wreath, resembles closely the corresponding figure in the fresco. The goddess next her, holding a torch, is not yet characterized as Ceres by the ear of corn in her hair and the sheaf held in her left arm. The beautiful and typically Tiepolesque



B. 1848

PHAETHON DEMANDING THE CHARIOT OF THE SUN. DRAWING PRESENTED BY MR. HENRY OPPENHEIMER IN 1917 TO THE BRITISH MUSEUM



(1) FRESCO IN THE PALAZZO ARCHINTO, MILAN



COSSOV IN GIES IN THE ACADEMY, VIENNA

The Three Versions of Tiepolo's Phaëthon

divinity with a jar (Bacchus) has vanished from the corresponding place in the fresco, where the god of wine appears unmistakably at a lower level, as a head crowned with grapes and vine-leaves. It is not clear whom the artist means by the fourth figure of this group, an old and bearded god. There is no trace as yet in the sky of the Zodiac, nor of Lucifer pouring dew from his urn, as seen in the Vienna sketch and in the fresco. The winged Chronos with a scythe floats with out-

stretched pinions over all. In the drawing and in the Vienna Academy version, which closely agree in this particular part, he faces to the front, but in the fresco the whole idea of this figure has been changed, and he swoops from the sky, with his back towards us, grasping in both hands the long handle of the scythe. The three versions of the subject taken together afford a rare opportunity for watching the evolution of one of Tiepolo's grandiose conceptions.

ENGLISH PRIMITIVES—VII (2) BY W. R. LETHABY

THE ENGLISH SCHOOL IN SWEDEN AND NORWAY (*conclusion*)

IN his study of the mediæval paintings in Sweden and Norway, Mr. Lindblom, following his theory of dual origins from French and English sources, assigns to French tradition the frontal, Nes I, which seems to me to have some manifest English characteristics. For one thing the ground

remarkable work, having a *Crucifixion* magnificently treated with the crosses and ladders telling like a grim scaffolding. Here again I see more of English in it than of French.

It seems to me a development of the *Crucifixion* at Kinsarvik which is assigned to the English school by Mr. Lindblom; in that, too, the men working from ladders are motives of the design and both have a silvered ground decorated with

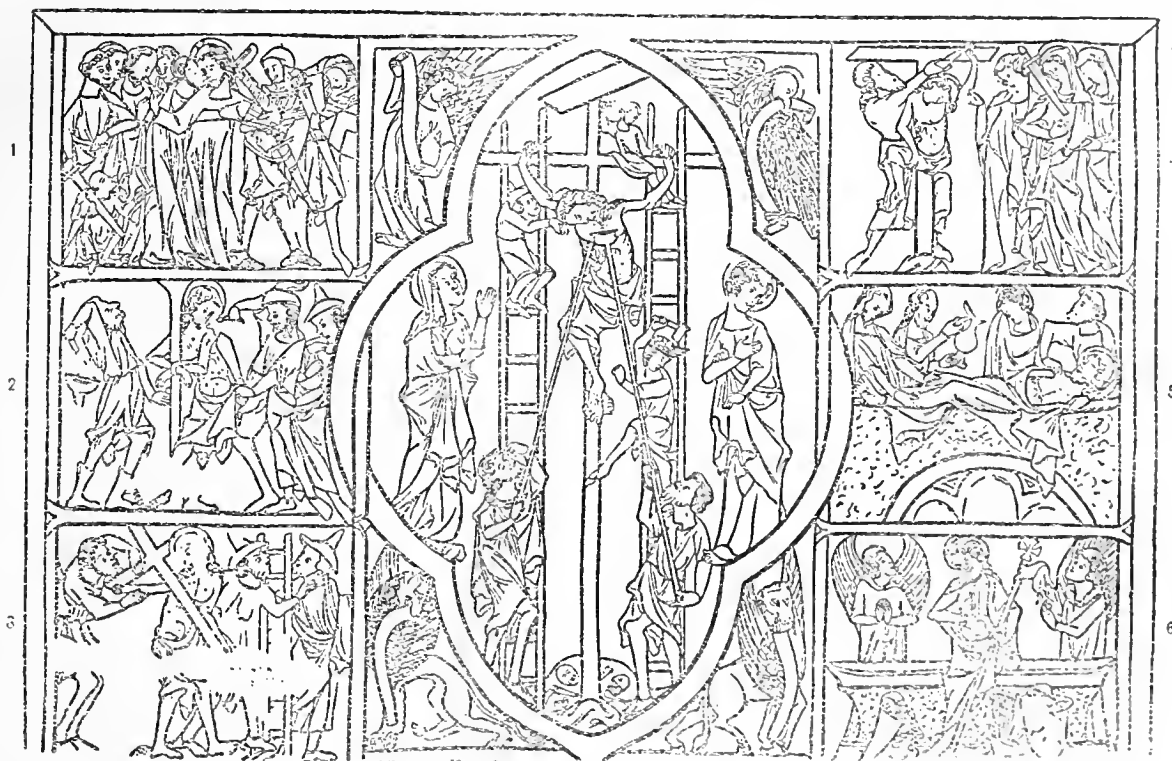


FIG. 6. ALTAR-FRONTAL NO. 11 FROM NES, NORWAY, FROM A DRAWING BY HERR B. E. BENDIXEN (BERGEN MUSEUM)

is silvered and engraved with fleurs-de-lys and four leaved flowers like the Salisbury tomb chest. Further it has curious interlacing borders, as has the S. Botolph piece, which is markedly English. Nes II [PLATE III and FIG. 6] follows Nes I as being in a similar tradition. This is indeed a very

lozenges. The frontal at Kinsarvik is certainly rightly assigned; it is an offshoot of the Westminster retable, having a series of panels of very similar form linked together by similar bosses. I hope it will not be thought that I see with partial eyes. I know the precedence of France. The Gothic



FIG. 7. MINIATURE BY MATTHEW PARIS (MS. COTTON, NERO D, 1; BRITISH MUSEUM)

is ultimately French and, of course, direct French influence must have reached the north. It seems, however, to have been a curious fact that there was this English-derived school of painting in Norway and Sweden, and it does seem to me that Mr. Lindblom's attempt to sort out two *distinct* streams is not borne out by the evidence. In the later work as a whole there is much that is not English. The very beautiful painted interior at Råda in Sweden certainly cannot be claimed as of English derivation.

While dealing with foreign relations I would call attention to the close resemblance between the work of our S. Albans school and the drawings of Villars de Honnecourt, whose precious sketch book, filled with studies made between 1241 and 1250, is preserved in Paris. One of these sketches shows a lion chained to a stake together with a second note of the head showing open jaws.

Written against it is the note "Sachiez que cil lions fu contrefait a vis". The spirit and execution of this is strangely like the study of the elephant by Matthew Paris. The draperies are treated with elaborately crinkled folds similar to the designs of the Chertsey tiles and the drawings in the Westminster Psalter, and we find coifs, round hats, and many other details like those with which we are familiar.⁹

FIG. 7, from the Life of Offa I by Matthew Paris, is an example of S. Albans work which resembles in style the drawings of Villars de Honnecourt and also the designs of the Chertsey tiles.

⁹ Compare a little Crucifixion group with that in S. Faith's Chapel at Westminster. I do not know whether it has been noticed how often the pentangle occurs as the basis of a design or as a mark throughout the sketch book; as it was a well known mason's mark I suggest that it was the author's own mark.

A JACOBEOAN PAINTED CABINET BY H. CLIFFORD SMITH

DESPITE all the material that has survived and which enables us to determine the precise appearance of domestic interiors of Elizabethan and Jacobean times, it is yet difficult enough to estimate what the different tone values of the furniture and decorations of those days must have been. The oaken furniture of the period mellowed and darkened with three hundred years of wear and tear, and with the patina so valued by connoisseurs, was, at the date when it was made, all bright and clean. As Mr. Macquoid remarks,¹

¹ *History of English Furniture*, vol. 1, p. 161.

"it took its right place amidst the surroundings of new panelling and the many coloured cloaks and skirts of brilliant hue that moved amongst it".

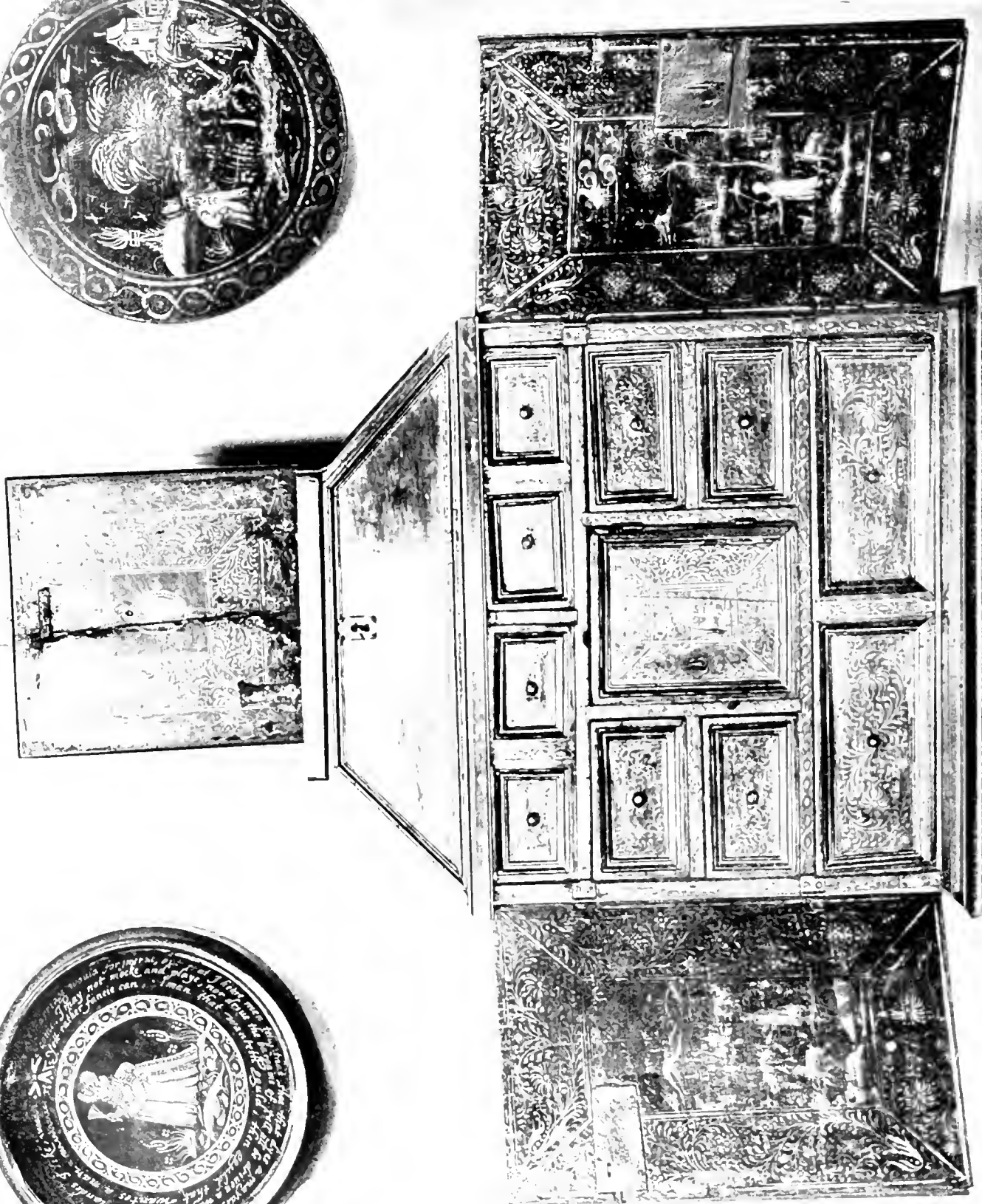
The love of colour, so characteristic of the age, did not content itself with painted glass, rich upholstery and gay tapestries bright and fresh from the loom, but insisted on the use of paint for purposes of decoration. Walls and ceilings shone with painting and devices, with coats-of-arms blazoned in colours and glittering with gold and silver. The "goodly banqueting house", we learn, which the Lord Admiral built for Queen Elizabeth when she went to his place in the year 1559 from



CENTRE OF ALTAR-FRONTAL NO. II, FROM NES, NORWAY, FROM A PHOTOGRAPH BY HERR ANDREAS LINDBLOM (BERGEN MUSEUM)



B



A

A Jacobean Painted Cabinet

Hampton Court, was richly gilded and painted, "that lord having for that end kept a great many painters for a good while there in the country".² Much of this painted ornamentation was applied directly to the plasterwork of walls³ and ceilings, but there is evidence to prove that paint was also used in a decorative manner on all forms of interior woodwork. Colour, as is well known, was lavishly employed during the Middle Ages not only for stonework and sculpture, but for woodwork and furniture as well. At the period of the Renaissance inlays of coloured woods and other materials—a technique introduced from Italy⁴—seem to a large extent to have provided the vivid effect desired; and for upwards of a hundred years from that date—that is to say until the middle of the 17th century when it appeared again, this time in imitation of oriental lacquer—the use of paint in definite colour schemes was comparatively rare. Much of the painted decoration applied to woodwork has disappeared in course of time: and though paint was never so freely used for the purpose in this country, as in Friesland, throughout Scandinavia and by peasants in general in other parts of Europe, enough yet remains to prove that the love for it still existed. The examples, to be referred to later, of English woodwork so treated are nevertheless very few and far between. This being the case, the discovery of an important example of painted furniture dating from this period and of undoubted English origin is an event of no little interest in connection with the history of English furniture.

The article in question consists of a cabinet with folding doors fitted with drawers and resting on a stand with turned legs. The cabinet is the property of Miss E. R. Price, and was acquired by her from a dealer in Oxford who stated that it had come from an old house in Thame. The cabinet and the stand, which are of oak throughout, are together 4 ft. 4 in. high (each measuring 2 ft. 2 in.) and 2 ft. wide. The interior, in accordance with the fancy of the period, is furnished with a number of drawers, some of them secreted behind those in front. The four upper drawers conceal one long drawer which is attached to the top partition, and inside the recess in the centre are three drawers fitted in behind the two drawers on the left of the cupboard door. The top opens as a box. All the drawers are painted scarlet inside. The outside of the cabinet is black, but the whole of the interior—the folding doors, the drawer fronts, the cupboard door and the underside of the top—is richly decorated with gold and silver on a black ground. The design consists mainly of conventional floral

ornament of a feathery description which covers the drawer fronts and forms a framing for pictorial arrangements upon the doors. These show an oriental-looking figure, with an animal, feathery trees and shrubs, and in the background buildings, a beacon and peculiar curly clouds. The little landscape panel on the cupboard door is treated in somewhat the same manner and the lid shows in the centre an oval jewel ornament. The partitions between the drawers are painted with bands of guilloche ornament [PLATE, B].

Were it not of oak, the cabinet might, from its form, be Italian; while the black, gold and silver decoration also reminds one of certain Italian frames, and of the mirrors and caskets with gilt arabesques made in Venice in the 16th century.⁵ Fortunately enough, however, this painted decoration can be identified with, and is, in fact, by the same hand as that on an object of undoubted English origin. This object, which is the property of the Victoria and Albert Museum,⁶ is a circular wooden box enclosing a set of a dozen wooden roundels—both box and roundels painted black and decorated in gold and silver. The lid of the box [PLATE, C], which is 7½ in. in diameter, is decorated in precisely the same manner as the cabinet, and surrounded by the same guilloche ornament. The roundels themselves are painted with figures in the costume of the time of James I representing individuals in different stations of life; each is accompanied by a description in satirical verse, the verses being borrowed from a contemporary book published in London in 1611. One of the roundels with a figure representing a "spinster" is shown inside the box [PLATE, A]. Both the roundels and cabinet can presumably be ascribed to about the year 1620. They thus pre-date by some forty years the use, so general in this country later on, of black and gold paint for the imitation of oriental lacquer.

The use of paint in a definite colour scheme on Early Renaissance woodwork, on panelling as well as on furniture, has hitherto received so little attention that some of the more noteworthy of surviving examples deserve to be placed on record. The styles and rails of Elizabethan and Jacobean panelling were often painted either black or a rich red, and the panels themselves decorated with formal designs in green and other colours. The custom during the 18th century of covering wainscoting, whether old or new, with white paint was responsible for the loss of much of this original decoration. Some isolated examples of painted

⁵ Compare *An Italian lacquered table of the 17th century* [*The Burlington Magazine*, vol. xxix, p. 153].

⁶ No. W.30—1912.

⁷ The painted wooden discs, known as roundels, platters or trenchers, generally painted in gold and colours and inscribed with rhymed mottoes, etc., are supposed to have been used for sweetmeats, cakes or fruit, but their exact purpose is somewhat obscure. I have dealt with the subject recently in *Proceedings of the Society of Antiquaries* (2 ser., vol. xxviii, p. 78).

² Gotch, *Early Renaissance Architecture in England*, p. 136.

³ Painted plaster-work from Broome [*The Burlington Magazine*, vol. xxix, p. 168].

⁴ A 16th century inlaid box [*The Burlington Magazine*, vol. xxxi, p. 13, 1917].

A Jacobean Painted Cabinet

panelling are preserved in the Victoria and Albert Museum; among these are several panels, with black and red scroll-work,⁸ from the old Palace of Bromley-by-Bow (1606), a panel from Spalding, Lincolnshire, with white, red and black arabesques on a pale blue ground,⁹ and two doors,¹⁰ one having on each panel a cartouche of coloured strapwork on a light blue ground, the other having across both the panels and framework bold floral scroll-work, the design of which was probably continued round the whole of the room. Examples of painted panelling still *in situ* include that in the Hall Chamber at Groombridge Place, Kent, which is decorated with coloured strapwork on a chocolate ground,¹¹ and that at Bolsover Castle, Nottinghamshire, where several of the rooms are so treated.¹² In the drawing-room at Boughton Malherbe in Kent¹³ (prepared for the reception of Queen Elizabeth in 1573) the window shutters have coloured cartouches on a blue ground, the pilasters are in blue and gold, and the styles of the panelling are black with gold arabesques at their intersections. These remind one of the black and gold decoration upon the painted cabinet which forms the subject of this article. Painted woodwork exists in several great houses such as Knole and Hardwicke; but the most complete and best preserved example of Jacobean decoration that yet remains to us is in the church at Langley in Buckinghamshire; the whole of the panelling and woodwork in the private pew and library, which were erected in the church in 1613 by Sir John Kederminster, is profusely painted with landscapes, strapwork cartouches, heraldry and other designs.

⁸ No. 1282x—1900.

⁹ No. W.39—1914.

¹⁰ Nos. W.37 and 38—1913.

¹¹ *Country Life*, vol. xiv, p. 402.

¹² *Ibid.* vol. xvi, p. 198.

¹³ Coloured illustrations of the decoration of this room are given on plate x of Shaw's *Details of Elizabethan Architecture*.

¹⁴ Tipping (H. Aray), *English Homes of the Early Renaissance* p. LXII.

The elaborately painted wooden ceilings of Scotland, which form a group in themselves, are of particular interest. Among the finest are those at Pinkie House, at Earlshall, and at Crathes.

Turning to actual articles of furniture the number of painted examples is much smaller. An Elizabethan oak day-bed in the Long Gallery at Hardwicke Hall is painted a deep chocolate colour, with the arms of Talbot and Cavendish and floral arabesques in white, red and green;¹⁵ the legs of several of the upholstered Jacobean chairs at Knole have designs of flowers and bands in white on a dull vermilion ground;¹⁶ the church of Somerton in Somersetshire contains an elaborately carved altar table which is richly painted in various colours; and the Victoria and Albert Museum possesses a 17th century oak chest painted with vases of roses, tulips and carnations on a white ground.¹⁷ Painted decoration also occurs on certain keyboard instruments. The best of these, and probably the finest piece of English decorative painting of the period in existence, is the splendid organ-harpsichord in the Victoria and Albert Museum from Ightham Mote, made in 1579, and elaborately painted in gold and colours with strapwork, coats-of-arms and other ornament. Another is the virginal in the same museum, made by John Loosemore in 1655. Two similar virginals by English makers, dated 1651 and 1675, are in the York and Taunton Castle Museums.

I am happy to be able to state that the painted cabinet and the box of roundels will one day be brought together under the same roof; the owner of the cabinet having signified her intention of bequeathing it to the Victoria and Albert Museum.

¹⁵ Macquoid, *English Furniture*, vol. 1, p. 140.

¹⁶ *Ibid.*, p. 132.

¹⁷ No. W.27—1913.

A NEW CHINESE FIGURE IN THE BRITISH MUSEUM BY R. L. HOBSON

THE important figure illustrated on the accompanying PLATE has just been presented to the British Museum by a number of generous friends backed by a liberal contribution from the National Art Collections Fund. The prime mover in the transaction was Mr. Oscar Raphael, who by his energetic canvass of his friends and fellow-collectors obtained the greater part of the large sum needed for the purchase. It was not a promising moment for an enterprise of this kind which might well have failed in less competent hands; but the adverse conditions only enhance the service done to the national collection by Mr. Raphael and his fellow-contributors.

The Museum has other cause besides to be grateful to Mr. Raphael. For more than two years he has done invaluable work there, especially in the ceramic collections. Here he has come under the spell of the Franks collection of Chinese pottery and porcelain, and has doubtless felt not only the engrossing interest which the subject in general commands but the especial value of this collection in its wonderful range and representative character. At any rate he has shown in the most practical manner his belief that such a collection should be kept abreast of the times.

The figure so admirably represented in the coloured plate stands 54 inches high including its low square base. It is made of hard, greyish



CHINESE FIGURE OF GLAZED HARDWARE 4 FT. 0 IN. H. (BRITISH MUSEUM).

A New Chinese Figure in the British Museum

white, kaolinic pottery covered by glazes of great richness and lustre, applied as usual to the biscuit. The main mass of colour is given by the deep aubergine of the robes. The flesh and the lining of the sleeves are pale green. Yellow mingles with green in the beard. Black—the usual dry black under a wash of green—appears in the borders of the drapery and on the hat and boots; and a colourless glaze showing the greyish white of the underlying biscuit on the collar and cuffs.

The dress is that of an official of mandarin rank: the attribute is a case containing a book and three rolls of manuscript; and the commanding attitude and forbidding expression indicate a being of more than ordinary authority. It is indeed most probable—the suggestion comes from a learned Oriental—that our figure represents one of the judges of the Buddhist Hell. There are ten of these presiding over the ten courts; but the most familiar in Chinese art is the president of the fifth court, Yen-lo-wang, who is described¹ as a middle-aged man with fierce expression and a beard, wearing a judge's cap and flowing garment. Certainly our figure looks the part, with the stern features of an inexorable judge and the portfolio which holds the record of men's lives. The man who modelled this figure was no mean artist. The well-balanced proportions, the dignified natural pose, the simple drapery with its supple, flowing

lines and the expressive features are full of character and strength. It is built, moreover, on an imposing scale; especially for ceramic sculpture in which large figures present special difficulties in modelling and firing and are liable to many mishaps. But it has come through the ordeal of the kiln without distortion or blemish. The fire has merely given colour and permanency to the work without impairing its merit. With regard to date, it is assigned by general consent to the middle Ming period. We have seen just such glazes in the ceramic architecture and the pottery vases of the early 16th century; and the character of the work accords with the art of this period, its force and directness and its freedom from exaggeration and flamboyancy. The Judge of Hell will certainly rank among the best examples of Chinese ceramic sculpture in the Museum, second only to the grand Lohan which was acquired just before the war, second, indeed, *longo sed proximus intervallo*.² It is inevitable that this latest addition should recall the other, but no comparison between the two is needed nor indeed would it be fair. The Lohan is a masterpiece of an older and a greater age. To see the two figures together for a moment is to be convinced that both in style and technique they are centuries apart. Studied separately each appears in its true light as a superb example of the art of its own period.

¹ See A. Getty, *The Gods of Northern Buddhism*, p. 137. Mr. Binyon refers me to a set of pictures of the magistrates of Hell, in the British Museum, including "a figure with blue face and beard, holding a makimono."

² Reproduced in *The Burlington Magazine*, vol. XXV, p. 69 (May 1914).

LETTER TO THE EDITORS

THE WILTON SUITS

GENTLEMEN,—Mr. ffoulkes's new facts about the battle of S. Quentin and the capture of the Constable de Montmorency must not obscure his entire change of ground since he wrote the original notice of the Wilton suits. He said then that both suits were undoubtedly later than 1557; he now makes no attempt to defend this statement against the criticisms of Mr. F. M. Kelly and the Baron de Cosson, though he still maintains that the breastplate is earlier than the rest of the Constable's suit. This opinion is not shared by the Baron nor by other experts who have examined the armour closely on various occasions, and the minute resemblances of design, decoration and workmanship between all parts of this suit make it very improbable. But even if Mr. ffoulkes's contention were correct, it would be irrelevant, since he does not now try to prove that any part of the suit is later than 1557. Clearly, if all the parts existed in 1557, the whole may have been worn in that year. Presumably, therefore, Mr. ffoulkes sees himself to have been mistaken in the date of the two suits, and would not now deny that both are

early enough to have been worn at the battle. Mr. ffoulkes also said that the decoration of this suit is hardly what we might suppose the Constable of France would have affected. This conjecture is not supported by other armour worn by Montmorency, or shown in his portraits, and when Mr. ffoulkes adds that the Wilton suit appears to be more of a parade armour than a fighting suit, he is demonstrably mistaken. The mechanism for attaching the reinforcing pieces to the breastplate and left pauldron may be seen on the reproduction in Messrs. Sotheby's catalogue, and this mechanism would be quite out of place on a parade suit; its presence on the Wilton suit shows that this must have been made for battle or tournament, though of course it may have been worn on parade as well.

Having failed to disprove the traditional attributions on technical grounds, Mr. ffoulkes then, as an after-thought, brought forward historical evidence against them. (1) His first point was that the Constable's armour shows no traces of the wound which he received at S. Quentin. But there is no clear evidence in what part of the body he was wounded. Ambroise Paré, the great con-

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temporary surgeon, says "the back"¹; M. Decrue de Stoutz, the Constable's modern biographer, "the groin"²; Rabutin, another contemporary, "the haunch"³. All accounts, however, state that the wound was somewhere near the base of the spine and therefore, perhaps, in a part not protected by armour at all, between the tassets, or the top of the saddle, and the backplate, which has only one narrow plate as garde-de-rein. (2) Mr. ffoulkes points out that Montmorency was captured by the Spaniards, and asks whether they would have handed over his armour to an English nobleman who arrived two days after the battle. There is no reason to suppose anything so unlikely. Montmorency surrendered to Emmanuel Philibert, Duke of Savoy,⁴ commander-in-chief of the Imperialist army, into whose presence he was taken immediately after being captured,⁵ and to whom his ransom was paid. These suits were no doubt given to the Earl by the Duke either on his own initiative, or at the request of Philip II, who joined the army two days after the battle. That Pembroke was out of favour at the time does not render the gift improbable; it would be made for political reasons, as a compliment to a powerful Englishman. To keep English good will was one of Philip's chief objects at this time, and Major Martin Hume⁶ gives many examples of his great efforts to attain it. The Duke of Savoy's motive may be found in the negotiations then on foot for his marriage to the Princess Elizabeth.⁷

Mr. ffoulkes suggests that the clasped hands engraved on the Constable's breastplate may give some clue to the original owner. I cannot believe that this is so; owners' devices on armour are shown conspicuously and repeated frequently, as on the suit cited by Mr. ffoulkes, which is now in the Wallace collection (No. 1122), and on which the device of the clasped hands, much larger and more carefully engraved, occurs repeatedly, as also on a suit in the Armoury at Turin,⁸ and on a pauldron and gauntlet, which were lot 87 in the Breadalbane sale last summer. The Wilton suit, in striking contrast to all these, shows the clasped hands but once, and then too small to be seen on the reproduction by the naked eye, and only discoverable on the armour itself by very careful scrutiny. If they are more than a mere detail of the ornament, they may be an emblem or an armourer's mark. It is true that the latter were usually stamped with a punch, and

not engraved; but Mr. ffoulkes⁹ thinks that a fleur-de-lis engraved on the tonlet of a suit, now in the Tower, made for Henry VIII, may be an armourer's mark. Clasped hands often formed part of tradesmen's devices in the 16th century, being used by papermakers,¹⁰ printers, and booksellers.¹¹

I turn now to the evidence in favour of the old attributions. Aubrey gives the following account of the Armoury at Wilton:—¹²

The armoury is a very long room, which I guess to have been a dorture heretofore. Before the Civill Warres, I remember, it was very full. The collection was not only great, but the manner of obtaining it was much greater; which was by a victory at the battle of St. Quentin's, etc.

Aubrey was born in 1626, and his words refer to the lifetime of Philip Herbert, the 4th Earl, 1584-1650, who was sixteen when his father, the 2nd Earl, died in 1601. The latter took part in the S. Quentin campaign, with his father, the first Earl.¹³ An erroneous tradition would hardly arise so early, and surely Aubrey's evidence proves that armour taken at S. Quentin was preserved at Wilton; and if these two fine French suits are not part of the spoils, how do they come there at all? No Earl of Pembroke fought in any other campaign on the continent in the second half of the 16th century, and as Mr. ffoulkes admits, the collection has not been enlarged since by purchase. But this does not prove that our suits belonged to Montmorency and Montpensier. As Mr. ffoulkes suggested in your July number, their suits may have been at Wilton and the attributions mis-applied. There is however no proof of this, and as Mr. ffoulkes has since tried hard to prove that the armour worn by the Constable at S. Quentin never was at Wilton, he can hardly plead now that it may have been there and got lost. But he may say that the two suits belonged to men of inferior rank and that the tradition as to ownership arose later. Fortunately the weight, size and character of the Constable's suit point decisively to him. Brantôme¹⁴ twice remarks that Montmorency used very light armour, and his suit in Paris weighs but 25 kilos or rather more¹⁵; i.e., 55 or 56 lb. The Wilton suit has been carefully weighed by Mr. Paul Hardy, from whom I have received much valuable information on technical points, and the whole, including the helmet, weighs only 50 lb. 5 oz. Through the courtesy of the officials at the Musée d'Artillerie and the kindness of my

⁹ C. ffoulkes, *Inventory and Survey of the Armouries of the Tower of London*, 1917, vol. I, p. 105.

¹⁰ Briquet, *Les filigranes*, 1907, vol. III, p. 585, Nos. 11616 and 11617.

¹¹ L. C. Silvestre, *Marques Typographiques*, 1853-67, Nos. 38, 130, 131, 224, 506, etc., and R. B. McKerrow, *Printers and Publishers Devices*, 1913, Nos. 273, 372 and 402.

¹² *Notes on the Natural History of Wiltshire*, 1847, p. 86.

¹³ *Dictionary of National Biography*, Henry Herbert, 2nd Earl of Pembroke.

¹⁴ *Oeuvres*, Paris, 1823, vol. II, pp. 402 and 404.

¹⁵ Col. L. Robert, *Catalogue des collections composant le Musée d'Artillerie*, vol. II, 1890, p. 59, and F. de Lasteyrie, *Un grand seigneur au XVI^e siècle*, Paris, 1879, p. 22.

¹ *La Bataille de St. Quentin*, 1874, p. 6.

² *Anne duc de Montmorency*, vol. II, 1889, p. 205.

³ *Commentaires*, in Michaud & Poujoulat, 1838, vol. VII, p. 551.

⁴ Decrue de Stoutz, *op cit*, vol. II, p. 220.

⁵ Bruslé de Montpleinchamp, *Histoire d'Emmanuel Philibert, duc de Savoie*, 1692, p. 149.

⁶ *Two English Queens and Philip II*, chs. 2-5.

⁷ Major M. Hume, *op cit*, pp. 140-1, and *The Courtships of Queen Elizabeth*, pp. 18-22.

⁸ B 34; *Catalogue* (1890), pp. 84-7.

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friend M. Paul Blondeau, I have been supplied with the measurements of the Paris suit, and they agree very closely with those of the Wilton suit :

	Paris suit.	Wilton suit.
	cm.	cm.
Across shoulders	55	57
Round waist	105	116
From the lowest gorget plate of helmet to fork of legs	45	46
Arm : from buckle on pauldron at neck to end of knuckle plate of gauntlets	85	84
Leg : from top of tassets to <i>ankle</i>	90	—
from top of tassets to <i>knee</i>	56*	63

* Calculated, not measured.

The difference in girth is not nearly so great as in some of the suits made for Henry VIII, two of which differ by as much as 20 in.¹⁶ There is a slight discrepancy in the leg measurements, probably due to the different construction of the two suits, the tassets coming higher on the body in the Wilton suit, though perhaps a slight error was made in placing the knee-cops of this armour. But it cannot be denied that if the two suits were not made for the same man, they were made for two men very alike in build and stature. Again, the outlines of the suit do not suggest a young man, and all the details of its construction point to an elderly man. The burgonet could be more widely opened and more easily taken off than a closed helmet; the pauldrons, which are without turners, and the large, loose, rather old-fashioned elbow-cops, give ease and play to the arms; the splinted breast and back plates allow free movement to the body; and there are no greaves to encumber the legs. All this would be reasonable in a suit made for a man of 64, the Constable's age in 1557.

A parallel to almost every distinctive feature of the Wilton suit can be found in other armour connected with the Constable. (1) The *helmet*, as pointed out by the Baron de Cosson, is "exactly of the fashion of the one now in Paris at the Musée d'Artillerie", which the Constable wore at the battle of Dreux,¹⁷ and this latter helmet, like the Wilton suit, is decorated with bands of engraving. (2) The *pauldrons* are of similar shape and construction to those shown in a pencil portrait of Montmorency by a contemporary artist in the Bibliothèque Nationale,¹⁸ a replica of which is at Castle Howard.¹⁹ (3) Similar large *elbow-cops* and *splinted breast and back plates* appear in an engraving of the Constable by Hans Lieftrink²⁰ after Franz Huys.²¹ (4) The *volutes* occur in a modified form on the elbows of the Paris suit, and are clearly indicated in Schrenck's engraving. They occur also

on the elbows of the recumbent effigy²² of Montmorency by Barthélemy Prieur,²³ which, with the accompanying effigy of his wife, is in the Louvre. Madeleine de Savoie, the Constable's widow, survived till 1586, and her husband's effigy must have been finished in her lifetime, since his portrait in Thevet's "*Vies et portraits des hommes illustres*"²⁴ is adapted from it. Much of the effigy is covered by a surcoat, but the armour visible is decidedly earlier than either the Wilton or the Paris suit. This was no doubt due to the instructions of his widow, for she herself always wore the dress fashionable in her youth, as her effigy shows.²⁵ The volutes referred to are of exactly the same type as those on the Wilton suit. (5) The *gauntlets* of the Wilton suit are of the usual type; those of the Paris suit and the effigy are of similar construction, the latter having also the same roped edging round the cuffs, and prominent roped ridge on the knuckle guard. In short, no feature of the Wilton suit makes the traditional attribution improbable, and many make it peculiarly appropriate.

With regard to the Montpensier suit, I am not convinced that its owner was wounded in the head as Mr. ffoulkes asserts. The only authority whom he quotes is a modern writer who does not give the source of his information. No contemporary writer whom I have consulted mentions the wound, and Rabutin's account²⁶ indicates that Montpensier was not wounded at all :

... après avoir rompu lances et jusques à un guidon
qu'il recouvra, et s'estre exposé à tous dangers de sa vie,
enfin le Tout-Puissant permit seulement qu'il restast
prisonnier.

Many other points in Mr. ffoulkes's various communications to you are open to criticism, but I have said enough to show that he has not proved the traditional attributions to be false. It is agreed that both suits are French; Mr. Kelly and the Baron de Cosson have proved that both are of the right period; I have proved that there is no difficulty in accounting for their presence at Wilton, and that the Constable's suit is of the right weight, the right size, and the right character. In these circumstances, what grounds remain for doubting the traditional attributions?

I am, Gentlemen, Yours truly,
Windham Club. G. D. HOBSON.

²¹ Engraved by I. Picart in A. Duchesne, *Histoire généalogique de la Maison de Montmorency*, 1624, vol. I, p. 412; and reproduced by M. Paul Vitry, *Documents de sculpture française, Renaissance*. Pl. CLXXV, and by M. L. Gonse, *La sculpture française*, p. 141.

²³ Lami, *Dictionnaire des sculpteurs de l'école française*, 1898, p. 153.

²⁴ Published 1584: Bk. V, ch. 75, p. 449.

²⁵ Cf. Brantôme, *ed. cit.*, vol. II, p. 421; Decrue de Stoutz, *op. cit.*, vol. II, p. 386.

²⁶ *Commentaires*, *loc. cit.*

¹⁶ C. ffoulkes *op. cit.*, vol. I, pp. 99 and 106.

¹⁷ *The An inquiry*, vol. XXI, 1890, p. 58.

¹⁸ *Département des Estampes, fonds de la Réserve*, No 32.

¹⁹ Reproduced in *Harper's Magazine*, vol. 96, 1898, p. 446.

²⁰ fl. 1540-80: Nagler, *Künstler-Lexicon*, vol. VII, 1839, p. 513.

²¹ Working 1555-60 Nagler, vol. VI, p. 377.

REVIEWS

THE MIRROR OF GESTURE. Being the Abhinaya Darpana of Nandikesvara, translated into English by ANANDA COOMARASWAMY and GOPALA KRISTNAYYA DUGGILARA. (Harvard University Press, and Miford.) 6s. 6d. n.

If ever English readers may hope to understand Indian dancing and acting—the gesture and posture that are as eloquent in statuary as in dramatic exhibition—here is the book that will bring the light. But may the Englishman ever hope to understand those twin arts? We have so much to unlearn before we can begin to learn that the task seems impossible. Accustomed to the divorce between art and religion, to the display of emotional, personal, “impressionistic” or “inspirational” acting, to the purely superficial significance of “spontaneous” movements and attitudes, and in ourselves more dumb in gesture than any people on the earth, we are sadly unfitted to understand this “Nāṭya”, or acting and dancing, which is a path between the external and the spiritual, a fixed and rigorous code of minutely significant movement. The spectator, clearly, must be immensely learned, for every movement has many meanings, and the combinations are inexhaustible. But learning and memory are not sufficient. The power to understand this art (or any other) is in-born, the reward of merit gained in a former life. “Art”, writes Dr. Coomaraswamy, “and the understanding of art, are always the result of a long, united, and consistently directed effort, and nothing can be done unless the artist and the spectator share a common inspiration”. More, the critic Dhananjaya says that the essential characteristic of æsthetic emotion is a timeless delight, akin to that of experience of union with the Brahman; and the experience of it has nothing to do with the perfections of the actor or the aim to produce a beautiful effect. It arises from the audience’s own effort, “just as in the case of children playing with clay elephants, whose imagination bestows upon their toys a varied and abundant life”. The actor or dancer, then, is like the priest—a channel for the divine power, not a displayer of his own personality. The audience shares in his performance, as the congregation shares in the service, each spectator making his own spiritual acts. In this light the technique of an art comes to look entirely different from what it appears to the common Western opinion. It is the ritual, not the trick of expression. And perhaps, after all, the best service which this admirably written and illustrated book can do for Western readers is to bring them a step nearer the comprehension of the Indian view of art. It will help, no doubt, to the understanding of this gesture and that which is seen in statuary; but it would not, I think, make it any easier for an inexperienced Englishman to understand a performance of Indian acting and dancing. An elaborate apparatus of index, cross-references, and what not, might, with the labour of a prodigious memory, make some few movements recognisable. But we have not acquired

that sort of merit in a former life; we cannot share a common inspiration. All we can hope to do (and it is well worth doing) is to master, so far as may be, the Indian idea of art, and see how and where it may bring order into the chaos of Western art.
H. H. C.

DOPFUNTAR I STATENS HISTORISKA MUSEUM [Stockholm]. See “Publications Received”, p. 86.

The point most interesting to English readers in Dr. Roosval’s brochure, viz., the affinity between early Swedish and early English fonts, will soon be discussed by Dr. Roosval himself in these pages; at this moment, therefore, an important element of the brochure may be passed over, and attention drawn rather to the author’s—or precisely the editor’s—purpose in publishing this monogram. Dr. Roosval is already known to English readers of this Magazine by his edition in conjunction with Dr. Sigurd Curman of a series of admirable hand-books on all the churches of Sweden, “Sveriges Kyrkor”, still, and—considering the detailed and comprehensive character of each study—likely to be long in progress. Three of these numbers were highly praised by another reviewer in these pages some two years ago [vol. XXVII, p. 244]. They are indeed models of what district histories devoted to local works of art of all kinds should be. Some are written by Dr. Roosval; the series is instinct with his inquisitive and instructive spirit. The present brochure is precisely of the same nature. It consists of a series of chapters on the ancient Swedish fonts now preserved in the National Historical Museum of Stockholm. It is written under Dr. Roosval’s direction by fourteen of his pupils, each taught by him to arrange and set down the particular section of the subject allotted to him. There could scarcely be a better method of training, because it yields an immediate result, useful to everyone and encouraging to the pupil. We have in all these notices the enthusiasm of the beginner and the experience of the practised archaeologist. When a library volume of the fonts of Sweden comes to be published by one of the enterprising Swedish learned societies, it can be no more than an expansion of this modest brochure, perhaps more expensively and profusely illustrated. But the brochure treats of many fine and interesting fonts beyond the range of Dr. Roosval’s article for this Magazine. There are, among others, the Byzantine font from Allingbo, Gotland, and the more strictly Byzantine one from Appuna, Östergötland; the one under German influence from Långhem, Västergötland; and the more characteristically Scandinavian—we may say Swedish Christian examples—Hegwaldr’s work from Rone, Gotland; Sigfrä’s, in low relief, from Tingstad, Östergötland; and especially those from Småland with their direct, runic inscriptions; Jacob’s from Hossmo, “I pray thee, pray also for

the man who made me, Jacobus is his name", and Arnbjörn's from Burseryd, "Arnbjörn made me, Vidkunn the priest blessed me, and here shall I stand long". This elaborate work fully justifies its legend by the condition in which it still exists after more than six centuries of wear. But Arnbjörn had neither the constructive nor the plastic sense of Jacobus; though perfectly plain in surface the Hossmo font is much finer in form and has at the base four half figures showing considerable naturalistic force and veracity. A font with the cup on a quaterfoil plan, from Ostra Eneby, also seems to me characteristically Swedish. Its panels represent the scenes of the Fall, with the Holy Trinity presiding over the sacrifices of Cain and Abel. The author of the descriptive note, Herr Erik Lundberg, tells us that the base is by the stone-carver Majestatis, and the cup a copy after the same master; for many of these fonts were made in two parts and not always of the same stone. In this case the cup is sandstone and the base marble.

M. A.

THE LOST CITIES OF CEYLON; by G. E. MITTON. (John Murray.) 10s. 6d. n.

Miss Mitton makes no pretence to be a professional archæologist or a first-hand student of ancient Buddhist art. She approaches her subject as an intelligent traveller; but, in the first place, she has taken great pains to acquire the best expert knowledge, alike from ancient records and from modern research; and in the second place her work was clearly inspired by a passion for the subject and not merely by the desire to write a book. Her book, therefore, is as free of the mere traveller's chatter as it is free of the mere pedant's dulness. Her passion for Ceylon fills her descriptions with life, and her knowledge is at least sufficient to make her work a trustworthy introduction to the study of a fascinating subject. Nearly all her book is taken up with the cities of Anuradhapura, Sigiriya and Polonnaruwa—the three places which all travellers to Ceylon are taken to see. There are, of course, other lost cities and buildings in Ceylon; but these, for the most part, await the work of the investigating archæologist, in whose wake Miss Mitton would fitly follow. Her excellent photographs help the reader to comprehend the interest and charm of these places, with their carved "moonstones" and other sculptural and architectural beauties; while she gives enough history, civil and religious, to set these views no less surely in the epoch of their origin than her power of conveying visual impressions sets them in their present romantic and appealing state.

W. B. F.

PICTURES OF RUINED BELGIUM. Text by GEORGE VERDAVAINÉ; 72 illust. by LOUIS BERDEN. (John Lane.) 7s. 6d. n.

M. George Verdavainé has founded the text of this book on actual official reports, and its moving

pages are printed in French and English, the smooth English translation being furnished by Mr. J. Lewis May. The story of the outrages committed by the German troops in the lovely cities of Namur, Dinant, Louvain, Malines, Termonde, and Lierre would be incredible were it not founded on unimpeachable and reiterated evidence. Much of the detailed horror has been made public at different times, and, as isolated episodes, aroused the righteous wrath of civilisation; to read these infamies in mass is a challenge to our faith, and M. Berden's pictures are necessary to the text, which otherwise we should have been unable to accept as a narrative of actual occurrences. Rough, flat, and vigorous, M. Berden's drawings are not pleasing to the eye, but it is evident that he has made no sacrifice of accuracy for the sake of artistic presentation. The things drawn we feel to be the things seen, and they have lost nothing in terror by the lack of sensation in the pictures.

S. S. S.

THE IDEALS OF PAINTING; illust. by J. Comyns Carr. (Macmillan.) 7s. 6d. n.

The late Mr. Comyns Carr was a man of great culture and artistic knowledge. He belonged to a school of students and writers who in Victorian days were the pioneers of a literary school of art-critics, when paintings were still appreciated and collected for their artistic value, rather than for the price which they might fetch in the market. It is not stated if the essays collected in this volume were prepared for press by the author before his death, or if Mr. Carr is responsible for the title of the book. "Ideal" is a difficult word to define, and we do not feel much nearer to a definition, although we have perused Mr. Carr's book with interest. In a conventional sense of the word Mr. Carr was an idealist himself, and it was perhaps for that reason that he somehow failed to do himself justice and attain success in the very practical and prosaic branches of business, on which he embarked his experience and his capital, such as editing magazines, running art-galleries, and managing theatres. To readers of the 20th century some of Mr. Carr's views may seem antiquated, but it has been a pleasure to find that the book, which is really an historical survey of the history of painting from the days of the Renaissance contains a great deal of sound and valuable criticism. It is interesting that a writer who was brought up in the atmosphere of Ruskin should remain an enthusiastic admirer of Claude Lorrain and Watteau. For a young *dilettante* student this book will be a safe introduction to the history of painting, and if the student desires to proceed further he will find much assistance from Mr. Carr's very sane, if not over-exciting exposition of what may, or may not, be called Idealism of Painting.

L. C.

Reviews

VARIOUS ILLUSTRATED BOOKS, AND PRINTS.

- (1) CHRISTMAS TALES OF FLANDERS. Illustrated by Jean de Bosschère; illust., 12 in col., 128 in b. and w. (Wm. Heinemann) 12s. 6d. n.
 - (2) THE CLOSED DOOR. By JEAN DE BOSSCHÈRE. Illustrated by the author; with a trans. by F. S. Flint. (John Lane) 6s. n.
 - (3) THE ROMANCE OF KING ARTHUR. Illustrated by ARTHUR RACKHAM; text by ALF. W. POLLARD. Illust., 16 col., 7 b. and w. (Macmillan) 10s. 6d. n.
 - (4) SERBIAN FAIRY TALES. Illustrated by SIDNEY STANLEY; text by ELODIE L. MIJATOVITCH. Pl. 8 in col., 8 in b. and w. (Wm. Heinemann) 6s. n.
 - (5) CHRIST IN HADES. By STEPHEN PHILLIPS. Illustrated by STELLA LANGDALE, with introduction by LEWIS HIND; 15 Pl. (John Lane) 3s. 6d. n.
 - (6) A SECOND DIARY OF THE GREAT WARR. By SAMUEL PEPYS, JUN., with effigies by JOHN KETTELWELL. (John Lane) 5s. n.
 - (7) LETTERS TO HELEN: IMPRESSIONS OF AN ARTIST ON THE WESTERN FRONT. By KEITH HENDERSON. 12 illust. by the AUTHOR. (Chatto and Windus) 6s. n.
 - (8) OUR GIRLS IN WARTIME. Rhymes by HAMPDEN GORDON. Pictures by Joyce Denny. (John Lane) 3s. 6d. n.
 - (9) MODERN ART, A COLLECTION OF WORKS IN MODERN ART, issued by "Colour." 72 Pl., with text. 15s. n.
- REPRODUCTIONS—(10) Published under authority by "Country Life," from drawings by MUIRHEAD BONE; *The Western Front*, pts VI-X, 2s. n.; *War Drawings*, pts II, III, 20 x 15 in., Pl. 10, 10s. 6d. n.; *Munition Drawings*, 31½ x 22 in., Pl. 6, 6s. n.; *With the Grand Fleet*, 31½ x 22 in., Pl. 6, 6s. n.; *Tanks*, 28 x 20½ in., 5s. n.; from drawings by FRANCIS DODD, *Generals of the British Army*, portraits in colours, Pl. 1, 12 Pl. 5s. Also large prints in mounts, 19 x 14 in., 2s. 6d. each.
- (11) A selection of Autolithographs, Colour-prints, and Black-and-white Prints published by the MEDICI SOCIETY.

(1) By comparison with the well-known illustrator, Mr. Rackham, whose work I refer to below, M. de Bosschère's drawings have a pleasant spontaneity and freshness. His work is peculiarly suitable to the Flemish folk-tales which he illustrates for children, and he approaches much nearer to a true sense of the grotesque—as is proper to a Fleming whose tradition includes Jerome Bosch, Breughel and Ensor. Ensor is actually evoked in one or two drawings. The coloured pictures are, here and there, of great merit (as in *Simple John*); in others the colour is unpleasing. One recognises throughout, however, a quite uncommon talent for illustration.

(2) M. de Bosschère is the best possible illustrator of his own poems, "The Closed Door". His drawings, to be appreciated, should be studied in conjunction with the text. In this way it becomes apparent that, though some of them may seem at first to tend towards the incomprehensibility of an over-compressed telegram, they carry out and complement in every case the significance of the verses. This may deprive them of the right to be regarded as independent works of art, but at least the function of illustration is admirably performed, and they are incidentally not without certain qualities of design. In "Christmas Tales of Flanders" he has shown his ability as an illustrator in a different manner—which, certainly, would be inappropriate in the present book; here he proceeds to the expression of a lucid intellectual conception of his own by means of abrupt licences and deformations. The portrait of himself which serves as frontispiece is a not very successful exercise in the use of planes.

(3) There will be no disappointment in the present series of Mr. Rackham's drawings for "The Romance of King Arthur". Since they will give pleasure to many, especially to young people, it would be ungracious to complain that there is little in them of permanent value. The romanticism, familiar and conventional, has a wide appeal, and a certain misplaced prettiness and pettiness will be easily tolerated in one who is, within the limits imposed on him, a skilful master of the craft of process illustration. The decorations in black-and-white are well designed and fitted to the pages of the book, which is well printed and produced throughout.

(4) "Serbian Fairy Tales" is rather above than below the average standard of this class of gift book. The illustrations seem subordinate to the text, as they should be; they are of the mixed-Rackham or mixed-Dulac order.

(5) In the designs for "Christ in Hades", Miss Langdale shows herself keenly interested in her author. She faces her difficult task with courage, and attains a certain success. The vast and the terrible have not sunk, as they so easily may do, to burlesque or melodrama. Unfortunately, as the figures become important in scale, a poverty of drawing is revealed, which detracts from the dignity of her conception. The usual half-tone blocks are not used in this book, and the gain in quality from the use of unglazed paper is considerable.

(6) As the author of "A Second Diary of the Great Warr" parodies Pepys, so does the illustrator take on himself the disguise of Beardsley—not without cleverness and wit. Apart from any parodic merits, the text serves as memoranda of the past year viewed from a detached standpoint, and is by no means without interest.

(7) "Letters to Helen". The literary impressions of this artist with the Forces will probably be found of greater interest than the pictorial ones. The competition of official war-photographs is unfavourable to the publication of this kind of drawing.

(8) The intention of author and illustrator of "Our Girls in Wartime" is purely humorous; a book to encourage geniality, in that the purchaser will hand it on to someone else. Miss Denny's drawings are not so spontaneous as in her first attempt last year.

(9) "Modern Art" is an effort to give greater value to the reproductions of modern pictures which are scattered monthly through the pages of "Colour". On the whole the gain is considerable when these pictures are isolated in the form of plates and becomingly mounted, free from the ugly juxtaposition of the surrounding letterpress. The natural consequence of reprinting from plates that have already seen service is, however, a little obvious in a slight loss of freshness. The selection of the artists represented is a little curious

Foreign schools are included, though the preponderance is British. One is conscious of an intention to choose the more generally pleasing aspects of the artists' work, and an avoidance of anything that might seem extreme or revolutionary. A certain section of the public may therefore complain that the title is misleading, though doubtless the circulation of the book will not be lessened thereby. It is true that all the artists are modern in the sense of contemporaneity, but it is difficult to imagine it in some cases. But this is not a book for the expert. The general public will find it illuminating, and in any case it is intolerant to despise an interest in backwaters as well as in the main stream. It is a handsome and attractive publication. R. S.

REPRODUCTIONS

(10) Lieut. Muirhead Bone's valuable series of drawings continues to appear with commendable regularity. The five numbers of the ordinary size, recently issued, form a second volume. It is difficult to add anything to what I have already said about Lieut. Bone's work. At the moment the topical interest may be said to assert itself most strongly, but I am convinced that in future years its high artistic merit will be valued for its own sake. Some of these drawings have been issued on a larger scale in two different sizes. These larger prints challenge criticism, as separate works of art, whereas the ordinary series may be regarded as illustrative. It would be possible to point out which drawings, in my opinion, gain, such as *The Tanks*, or otherwise, by enlargement. Some gain distinctly in impressiveness, and reveal the great scope of Lieut. Bone's observation. Others may be said to exaggerate unduly the hatefulness and the melancholy of mere barbaric destruction. From "Country Life Ltd.", who have the credit of issuing this justly popular publication, there has been issued, also in two sizes, a series of 12 portraits, printed in colours, of the Generals of the British Army, and a similar series of British Admirals. These portraits have been drawn by 2nd-Lieut. Francis Dodd, under special facilities from the War Office. It was a happy idea to issue to the public in this way true and inspiring likenesses of the men, to whom the fortunes of the nation, and the lives of so many near and dear friends, have been entrusted. The portraiture is striking in every case, particularly that of Lieut.-Gen. J. C. Smuts. L. C.

(11) We have from the Medici Society four colour-prints, produced by a half-tone process, in neatly ornamented paper mounts with broad margins which measure 21½ by 16½ inches. The subjects

are all of a sentimental and patriotic order, and should appeal at the price of 6s. or 10s. to a large and not over critical public. Three of the subjects, *The Piper of Dreams*, *The Blue Badge of Courage*, and *Out of the Shadow of Death* are designed by Miss Estella Canziani, and the fourth, *S. Gudule*, by Mr. A. Macallan Swan. The issue is interesting as evidence of what progress has been made by an enterprising and successful firm of colour-printers in the endeavour to make that industry more indigenous here than it was before the war. Though the ink-makers seem to have become less timid of pure colour than they were, they are no doubt hampered in their choice of chemicals, and the colour-printers have not yet learnt how to use the inks to harmonious effect. Publishers of colour-prints also are too ready to respond to a supposed popular demand by attempting the reproduction of works with which the cheaper processes of colour-printing cannot deal properly. These examples of this new series of Medici prints are good in comparison within their own class, but that class has still a long way to go before it can compete on equal terms with many foreign productions. The two following are of a different class of art, and are consequently very much better and much more successful. X.

Mr. Hartrick's tinted lithograph *The Oxen* is very good. Of the same class but on a smaller scale is the print after Albert Dürer's well known study of hands in the attitude of prayer. The quality of the paper used has much to do with the success of these prints. It is a paper of the Michallet type, pleasant to handle and to look at.

The illustrated Christmas card and calendar for 1917-18 are still in demand, though some of its exuberances have been checked. The examples sent to us by the Medici Society are on the whole a step in the right direction, and show the Society's efforts to raise the former standard. Great attention is paid to the details of production, and the printing is good. There is a large variety to choose from, and the prices range from 2½d. to 1s. The monochrome series of pictures by Old Masters, which few will resent being reminded of, is at the former low price; the Old Master series reproduced by the three-colour process are well worth the 6d. charged; and the number of examples of the work of modern artists, if it contains occasionally things which belong rather to sentiment than to art, are not bad value for 1s. It is a pity that one of the best of all, Mr. C. J. Holmes's water-colour *Saddle-back in Snow*, is overloaded in parts, by the process of reproduction, with a reddish purple which was not in the original. R. S.

A MONTHLY CHRONICLE

VAN GOGH'S DERIVED WORK.—I believe it escapes general notice that Van Gogh's *Prison Yard* should be added to the considerable series of his pictures which are frankly copies or translations. They occupied some of his time during his stay in Saint-Remy in 1889-90, just before the close of his life, and his motives and methods in producing them are explained in his correspondence.¹ When these pictures are exhibited or reproduced they are usually qualified as "after" the masters—Rembrandt, Daumier, Delacroix, or, most frequently, Millet—to whom the compositions are obviously due. But the *Prison Yard* is always, so far as I know, put forward without such explanation—e.g., in Meier-Graefe's monograph—the impression being that it is entirely Van Gogh's own. As a matter of fact it is a tolerably literal rendering of an illustration by Gustave Doré in "London—a Pilgrimage" (G. Doré and Blanchard Jerrold, 1872). It seems as if Van Gogh had discerned, as others have, an occasional article of value in the rubbish-heap of Doré's production.

R. S.

THE SERBO-CROAT EXHIBITION.—We are asked to state that an exhibition of Serbo-Croat art will be held at the Grafton Galleries on the week-days from 1 to 22 December, for the benefit of the Serbian Relief Fund and the Serbian Red Cross. Works by the following artists are included: Ivan Meštrović, Mirko Rački, T. Rosandić, and R. Marjanović. Lectures will be delivered every day at 3 o'clock, and there will be concerts of Slavonic music, and performances of Serbian folk-song dances.

THE LATE M. AUGUSTE RODIN.—We cannot refrain from adding to the tributes already offered throughout the world an expression of our deep sorrow for the death of Rodin, bringing as it does to a close long years of amazing production, remarkable at any period in the history of sculpture. The events of Rodin's life and lists of his chief works—some of them, owing to his princely generosity, in our very midst—are already familiar

¹ "Ce que je cherche là dedans et pourquoi il me semble bon de les copier, je vais tâcher de te le dire. On nous demande, à nous autres peintres, toujours de composer nous-mêmes et de n'être que compositeurs. Soit; mais, dans la musique, il n'en est pas ainsi et si telle personne joue du Beethoven, elle y ajoutera son interprétation personnelle. . . . Il n'est pas de rigueur qu'il n'y ait que le compositeur qui joue ses propres compositions. Bon, moi,—surtout à présent, étant malade,—je cherche à faire quelque chose pour me consoler, pour mon propre plaisir: je pose le blanc et noir de Delacroix et Millet devant moi comme motif. Et puis j'improvise de la couleur là dessus. . . . Mon pinceau va entre mes doigts comme ferait un archet sur le violon."

"Plus j'y réfléchis, plus je trouve que cela a sa raison d'être de chercher à reproduire des choses de Millet que celui-ci n'a pas eu le temps de peindre à l'huile. Alors, travaillant soit sur ses dessins soit sur les gravures sur bois, ce n'est pas copier purement et simplement qu'on fait, c'est plutôt traduire dans une autre langue—celle des couleurs—les impressions de clair obscur ou blanc et noir."

Analogous ideas underlay a section of the paintings by English artists shown at the Omega Workshops in May of this year.

to all readers of the current numbers of daily and weekly publications. We need not recapitulate; his art is too large a subject for hasty review, and it is one on which too much rather than too little has already been written. It is so great a subject in the history of sculpture throughout the world and the centuries that from the near future we shall have occasion to deal with it again and again. Rodin's gift to our own nation and his bequest to France are alone fertile subjects for discussion and illustration. Moreover, the afternoon of a great artist's death, especially of a great producer's death, is not the time to form a just and permanent estimate of his productions. They must be viewed at leisure and from further off in order to obtain the true perspective. x.

THE LATE SIR CHARLES HOLROYD.—We greatly regret to have to chronicle the death of Sir Charles Holroyd, at Weybridge, on the 26th day of November, at the age of 55. Sir Charles had served the nation since 1897, when he was appointed first Keeper of the new Tate Gallery. From that he was promoted in 1906 to the Directorship of the National Gallery, and was re-appointed for a second term of office in 1911. One memorable feature of his Keepership was the foundation of a Stevens collection by the acquisition of the *Isaiah* cartoon, *Mrs. Collmann* and various sketches and studies; another was the exhibition of the hitherto 'buried' Turners in 1906. Sir Charles himself carefully disclaimed credit for the initiative in this, which took place during Mr. Hawes Turner's acting-directorship at Trafalgar Square; but during the exhibition an important conversation took place between him and Mr. Joseph Duveen, which had its effect later, when Sir Joseph Duveen presented the nation with a Turner gallery. Holroyd's directorship coincided with the immense upward bound of prices which threw the existing grant to the National Gallery out of scale and rendered the purchase of masterpieces a difficult business. Large sums were given for the Malahide Frans Hals and Cattaneo Van Dycks; some useful pictures were obtained at smaller prices; but the chief enrichment of the gallery during this period came from the gifts of the National Art Collection Fund (Velazquez, Holbein, Mabuse, etc.) or the bequests which fell in, notably the Salting and Layard collections. One or two minor works of interest, acquired by Holroyd for trifling sums, such as the Mabuse *Saint*, No. 2163, and the rare Gabriel de St. Aubin, No. 2129, show what he might have done in happier circumstances and with a freer hand. Other important events of his period of office were the building of the Turner Galleries already referred to and the transfer of the main collection to Millbank, the extension and fire proofing of the buildings at Trafalgar Square, and the improvement of the official catalogue, which had fallen seriously into arrears.

A Monthly Chronicle

Holroyd will be remembered by all who had to do with him as a singularly generous, amiable and sincere nature. He was a faithful supporter of this MAGAZINE from its inception and while Keeper of the Tate, and Director of the National Gallery, offered to the MAGAZINE every convenience and amenity at his disposal; nor was he offended by any criticism relating to the galleries which the Editors felt constrained to make. He welcomed, indeed, from critics a candour responsive to his own nature. He was an occasional contributor to these pages on subjects which appealed to him nearly, especially when he had an opportunity of showing his devout admiration for his master, Legros.

M. A.

Sir Charles Holroyd was one of the two etchers of real importance trained at the Slade school by Legros. The influence of the French master appears in much of his early work, especially in the predilection for monkish subjects. Another influence that tells all through his lifework is that of Venetian art, and particularly of the Giorgionesque school. Penetrated as he was by admiration and profound knowledge of the renaissance, he was one of the few modern English etchers who attempted religious and allegorical themes with a consciousness of lofty tradition. His etchings of this class were sometimes more ambitious than successful; either his imagination or his drawing fell short of the mark. But the *Icarus* series, *Eve*, *Nymphs by the Sea*, and others that could be named, are as good in their way as the *Monte Olivetto* set, the best known of the monastic subjects. Some portraits, notably two of Legros and the dry-point head of a lady called *Night*, rank, with a beautiful little nude study in dry-point, among his best works. But his chief successes were gained, on the whole, in the field of landscape. He was always at his best when etching Italian cities—Rome, Siena, Venice, Belluno, Assisi—or the mountain scenery of Cumberland. If his nymphs and sea-gods rarely justify their creation, his cypresses, stone piers, and Campanili, his Salute steps, his Borrowdale yews and Medway willows, his tarns and fells, his Weybridge cedar, bear the mark of fresh observation and keen enjoyment. His best plates were etched

out of doors with zest and speed on holiday mornings, and the best impressions are those, all too few, which he took himself when particularly pleased with his last new plate. His technique in etching was always manly and straightforward. The number of his etched works amounts to nearly three hundred. CAMPBELL DODGSON.

THE LATE LIEUT. STANLEY WILLIAM LITTLEJOHN.—The Department of Prints and Drawings at the British Museum has suffered a severe loss in the death of Mr. Stanley William Littlejohn, the head of the restoring and repairing branch of the departmental work, who having received a commission as sub-lieutenant in the Royal Garrison Artillery, went to serve with his battery at the front near Ypres on Sept. 15th and was killed in action eight days later. The news of his death was not officially made known till near the end of October. Time and space have failed us to insert in the present number an adequate notice of the gifts and services of this admirable and, in his own way, unequalled craftsman; but we hope to print in the January number a record of them by Sir Sidney Colvin and Mr. Laurence Binyon.

ED.

THE LATE LIEUT. F. J. LARKIN.—We deeply regret to record the death in action on 7 November of Lieut. F. J. Larkin, the only surviving son of the late Mr. T. J. Larkin, the well known antique-dealer of New Bond Street, and the sole representative of that highly reputable firm. Mr. Larkin joined the Hon. Artillery Company as a private at the outbreak of the war, and served in France from October 1914 to February 1915. He was then especially discharged, on his father's death, but re-joined as a cadet in January 1916. In November 1916 he was gazetted 2nd Lieut. London Regiment, joined his battalion in November, and was promoted to a Bombing Instructorship in July 1917, when he left with his battalion for Egypt. He was slightly wounded on 31 October. He was aged 31. The bare outline of Mr. Larkin's short military career is a sufficient record of his patriotism. As a private citizen he continued with high intelligence the honourable courses in trade followed by his father.

X.

AUCTIONS

SOTHEBY, WILKINSON AND HODGE have announced sales of exceptional interest. On December 10th, they begin to disperse the late Mr. Alfred Morrison's renowned collection of Autograph Letters and Historical Manuscripts from Fonthill. It is impossible in a short note to give a just idea of the richness of this collection, for it has a high reputation among all autograph collectors all over the world. The first week's sale includes the Hamilton-Nelson correspondence, the last letter of

Mary, Queen of Scots, and other historical documents outside the scope of this MAGAZINE. More connected with it are the autographs of artists, including letters of Giovanni da Bologna, Michelangelo, Paolo Veronese, Gainsborough, Hogarth, M. Q. de La Tour, Sebastiano del Piombo, and J. L. David.—On December 17th, SOTHEBY will begin to sell a miscellaneous collection of Books and Manuscripts from the Earl of Mexborough's and other collections, among which is a copy of

Auctions

Bryan's "Dictionary of Painters and Engravers", useful to students from its being "grangerized" with a large collection of portraits, in eleven folio volumes, formerly the property of Mr. William Gibson. The Illustrated Catalogues of both the sales have been issued at 5s. and 1s. respectively.

HODGSON, 115 Chancery Lane, will sell, December 12th and 14th, the fourth portion of the Broadley Library, the rare and "grangerized" books belonging to the late Mr. A. M. Broadley, whose library was mentioned here in July and November, 1916. This portion includes important "grangerized" sets on eminent personalities of the stage, such as Garrick, Kean and the Kembles, and more generally on the Georgian and Victorian eras; with a large number of 18th and 19th c. Literary Biographies. It will also include collections of Autograph Letters by Samuel and John Wesley, and collections of rare caricatures. As will be remembered, Mr. Broadley was peculiarly profuse in his practice of "grangerism," to which he sacrificed many portraits, coloured engravings, drawings and autographs, not without their independent value.

CHRISTIE, MANSON & WOODS are selling, December 13th, Old French and English Furniture for the Duke of Sutherland, with Aubusson Tapestry for Lady Lucas and Lille Tapestry for another owner, unnamed. Though none of the Furniture may reach phenomenally high prices,

it seems, from the illustrations, to consist generally of well designed, well made and well preserved pieces, which will prove to the present owners, after long years of use, how judiciously the original purchasers invested sums even at that time relatively large in objects not only indispensable for use, but excellent in craftsmanship. Lady Lucas's Aubusson tapestries consist of 6 upright panels 13 ft. 6 in. by 8 ft. 6 in., and shaped over-doors 3 ft. 6 in. by 5 ft. 8 in., with a design of vases, and festoons of flowers, birds, arms and trophies in brilliant polychrome on a figured ground. The Lille tapestries consist of 2 panels 10 ft. 4 in. by 15 ft. 5 in., and 10 ft. by 13 ft. respectively, and represent peasant scenes in the foreground of extensive landscapes; they are from designs by Teniers, bear the Lille marks and the makers' signatures, G. Werniers and V. Deg. Werniers.

HOTEL DROUOT (DESVOUGES).—A catalogue of Objets d'art, Furniture, and Pictures by Old Masters, for sale on December 3rd and 4th, not having reached us until November 29th, is unfortunately too late for notice further than that two apparently interesting 18th c. anonymous French portraits are illustrated and there are four other Plates of Objets d'art and Furniture.

American collectors may like to note beforehand that 255 lots of historical MSS. by the great Duke of Wellington, or relating to him, will be sold at CHRISTIE'S on February 19th, 1918.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

- HACHETTE ET CIE, 79, Boulevard Saint-Germain, Paris.
BRUTAILS (J. A.) *Pour comprendre Les Monuments de la France, notions pratiques d'archéologie à l'usage des touristes*; xvi + 271 pp., 332 fig.; 5s.
Musée du Louvre Catalogue de la Collection Arconati-Visconti; red. Paul LEPRIEUR; 121 pp., Pl., 126; 2 fr.
WILLIAM HALBURN INC., 418 Madison Av., N.Y.
Italian Furniture and Interiors, 200 Pl. in 10 pts; text (to accompany Pt. 10) by George Leland HUNTER. Subscription price \$30; Pts. 1 + 2, 3 + 4, \$3 each.
WILLIAM HEINEMANN, 21 Bedford St., W.C.
(1) *Christmas Tales of Flanders*, illustrated by Jean de BOSSCHERE; xii + 145 pp., illust., 12 in col., 128 in b. and w.; 12s. 6d. n.
(2) *Serbian Fairy Tales*, translated from the Serbian by Mme. Elodie L. MIATOVICH, illustrated by Sidney STANLEY; 8 + 204 pp., Pl. 8 in col., 8 in b. and w.; 6s. n.
JOHN LANE, Bodley Head, Vigo St., W., and New York
A Second Diary of the Great War, Jan. 1916 to June 1917, by Saml. Pepys Juur., &c.; ANON., in 304 pp., 16 illust. by John KETTELWELL; 5s. n.
KEGAN PAUL, TRENCH AND TRUBNER, Carter Lane, E.C.
POLLARD (Alfred W.). *Early Illustrated Books; a history of the decoration and illustration of books in the 15th and 16th centuries*; 2nd ed.; viii + 254 pp., illust.;
AUGUSTE PICARD, 82 rue Bonaparte, Paris.
Manuel d'Archéologie française, depuis les temps mérovingiens jusqu'à la renaissance. tom. III Le Costume, par Camille ENLART; xxix + 614 pp.; 480 fig.; 15s.

- PAMPHLETS, REPORTS, etc.—St. Louis, City Art Museum, 12th Annual Exhibition of Paintings by American Artists; illust.—Hispanic Society of America; Catalogue of Spanish Glass; by E. A. Barber; iii + 43 pp.; 10 Pl.; 3s. 6d.—Muskegon (Mich.), Hackney Art Gallery 5th Annual Report, June 30, 1917.—Society for the Protection of Ancient Buildings (20 Buckingham St, Adelphi, W.C.) 40th Annual Report, June 1917; illust.
PERIODICALS.—American Art News (weekly)—Architect (weekly)—Art in America (bi-monthly)—Art World (monthly)—Bulletin of the Alliance Française (fortnightly)—Carnet des Artistes (fortnightly)—Cleveland (Ohio) Museum of Art, Bulletin, IV, 6—Colour (monthly)—Felix Ravenna, Jan.-March, 1917—Fine Art Trade Journal (monthly)—International Studio (New York), 248—Journal of Indian Art and Industry, 135, 136—Kokka, 328—Les Arts, 162—Minneapolis Institute of Art, Bulletin (9 yearly)—New York, Metropolitan Museum, Bulletin (monthly)—New York, Metropolitan Museum of Art Bulletin (monthly)—Onze Kunst (monthly)—Pennsylvania Museum and School of Industrial Art, 41st Annual Report, 1917; illust.—Print Collectors' Quarterly, vii, 3—Quarterly Review, 453.
REPRODUCTIONS.—The Western Front, drawings by Muirhead Bone; Pt x, Oct. 1917 (Ship Building); Offices of "Country Life"; 2s. 6d. n.—Modern Art, a collection of works in modern art, text by Charles MARRIOTT and "Tis", issued by "Colour"; 79 pp., 72 Pl.; 15s. n.
TRADE CATALOGUES, etc.—Mr. Murray's Quarterly List, Oct. 1917—Norstedts Nyheter, Nr 8-9, Sept. 1917—Mr. Wm. Heinemann's New Books, Autumn 1917—Maggs Bros., 109 Strand, W.C.2, Rare Book, MSS and Fine Bindings, No. 361; illust.

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EXPLANATORY NOTE.—Cross references are given under the following headings: ARCHITECTURE—ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CERAMICS—DRAWINGS—ENGRAVINGS—FURNITURE—LOCALITY (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—METALWORK—MINIATURES—PORTRAITS—SCULPTURE AND CARVING—SECTIONS OF NUMBERS (the titles of the articles, etc., are interspersed in alphabetical order with the titles of the following sections, AUCTIONS, LETTERS, MONTHLY CHRONICLE [= M-C], PERIODICALS (precis), PUBLICATIONS RECEIVED AND REVIEWS)—SCULPTURE AND CARVING—TEXTILES (including Embroidery).

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